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ΕΡΨΙΧΟΡΕ

THE

# DANCE OF SOCIETY:

A CRITICAL ANALYSIS OF ALL THE

STANDARD QUADRILLES, ROUND DANCES, 102 FIGURES OF LE COTILLON ("THE GERMAN,") ETC.,

INCLUDING

DISSERTATIONS UPON TIME AND ITS ACCENTUATION, CARRIAGE, STYLE,

AND OTHER RELATIVE MATTER.

BY WM. B. DE GARMO,

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ARTISTES DE L'OPÉRA.

PRINCIPAL ACADÉMY, 578 FIFTH AVENUE,
COR. FORTY-SEVENTH STREET, NEW YORK.

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THIRD EDITION, REVISED AND CORRECTED.

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Illustrations by THEODORE WÜST.

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# ERRATUM.

Page 35.—Foot note should read:

* In turning from the right to the left couple, the gentleman acts nearly as a pivot, passing the lady around in front of him, causing her to describe a half circle. When turning from the left to the right couple, the lady acts nearly as a pivot.

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# PREFACE.

The first edition of THE PROMPTER, published in 1864, was little more than an explanation of the figures of the different Quadrilles. The second edition appeared in 1865, and contained additionally an explanation of eighty-seven figures of *Le Cotillon*, or "German." The third edition appeared in 1866, and was a revision of the previous edition, also including a description of the figures of *Les Variétés Parisiennes* Quadrilles, introduced in America by me in 1865. The fourth edition appeared in 1868, and was a further revision of the book, with the addition of *Les Menus Plaisirs* Quadrilles, which set was forwarded to me immediately after its production by the *Société Académique* in Paris, in 1867.

Feeling that THE PROMPTER was a mere manual, as far as its contents went, I have designed in the present much more comprehensive volume, if possible, to produce a standard work upon the Dance of Society of the present. With this view the analysis of the Quadrille steps now in use and all the Round Dances have been added. Together with a general revision of *Le Cotillon* conformably with the demands of the day, fifteen figures (some of them of my own composition), not previously given, are also included in the present work. Moreover, I have endeavored to give as complete a dissertation upon Time and its accentuation, Position, Attitude, Carriage and Style, as was possible for me, with a large amount of other relative matter.

Many of the dances herein described are no longer fashionable in the metropolis. In fact, aside from the "Ger-

man," the Lancers, Valse, Galop, and occasionally the Quadrille, are usually all we find upon the fashionable orders of dancing of the present time. (See foot note on Valse and Galop, p. 100.) The other dances may be considered standard, for they are frequently danced in other portions of the United States, are taught in dancing schools, or periodically take their rank as fashionable dances; therefore I have thought best not to exclude them.

All square, contra and round dances not herein contained, have either received such little favor, have been so long in fashionable disuse, or are so *outré*, as to preclude their insertion.

Those who know the fashionable round dances will readily acquire "The German" from the descriptions.

In the matter of etiquette I have been as brief as possible; in fact, I seriously debated in my own mind whether or not to exclude the subject altogether and confine myself strictly to movements and carriage. However, I have concluded to retain a part which could not well be omitted.

Care has been taken to render the work correct in the minutest technicality. For this purpose no definition of a technical term is given unless sanctioned by the most reliable glossaries, professional acceptation, fashionable usage, or deductive implication.

In its literary character this work may be erroneously construed as tautological. If it appears so, yet is conducive to greater clearness, I prefer it. When a statement is repeated or presented in other forms, in different parts of the book, it is because I have thought it might slip from the mind of the reader, and that it would render the subject matter more clear. The science of teaching consists of constant repetition. Experience has shown me that the presentation of facts in various forms is necessary in order to produce clear impressions upon different minds. The great

trouble is that people do not always look at things as they are presented.

Imperfect as written (and for the most part untechnical) descriptions must necessarily be, I believe this book to be more correct and explicit in the explanation of figures and the analysis of steps than any hitherto published on the subject.

The work in its present form will be found a valuable auxiliary to pupils, as well as to dancers in general, and much may be learned from it by those who have never danced or received practical instruction.

# INTRODUCTION.

The dance of society, as at present practiced, is essentially different from that of the theatre, and it is proper that it should be so. The former, consisting of movements at once easy, natural, modest and graceful, affords an exercise sufficiently agreeable to render it conducive to health and pleasure. The latter befitting the genius of Taglioni, Elssler, Grisi, Cerito and Vestris, requires in its classic poses, poetical movement, and almost supernatural strength and agility, too much study and strain, even with the most naturally gifted, to admit of its performance off the stage, without considering whether it were expedient or desirable. Twenty-five years ago the line of difference was less distinctly drawn than it is to-day. *Entrechats*, *pas de bourrées*, *pas de basques*, *petits battements*, *pirouettes*, *chassés*, *jetés*, *assemblés*, etc., were then used as quadrille steps, instead of the *pas marché*, which has since been in vogue. This revolution in style renders the dance of society less difficult. It is not, however, true that all the principles of dancing are disregarded.

Books, pamphlets, sermons, lectures and newspaper contributions in denunciation of dancing at times appear, and are sometimes anonymously sent to me, with such words as "please answer this" written on them. In all of them so much narrow-mindedness and bigotry are displayed, that they sufficiently condemn themselves without the assistance of a professional or amateur.

Most fathers and mothers, including the majority of clergymen, send their daughters to dancing schools. Brothers dance with sisters, fathers with daughters,

mothers with sons, and all permit friends to dance with those they love best. Surely this would not be so if there were any impropriety in it. Those who really think it improper certainly ought not to dance. I would not advise those who receive no benefit or innocent enjoyment from it to indulge in it. This work is not intended for those who oppose dancing, but in acknowledgment to, and adapted for the use of those who, by their patronage, have substantially encouraged me.

I do not intend to be so enthusiastic in its laudation as to say or even believe that dancing is the paramount virtue of life, but it is certainly a commendable part. Exercise may be considered as one of the necessaries of life, and there is no exercise at once so innocent, pleasurable, healthful, universally popular, and appropriately adapted to the joyous intermingling of ladies, gentlemen and children, as dancing.

Prince, philosopher, soldier, statesman—all distinguished guests are welcomed with the dance everywhere they may go throughout the nation. At the Tuilleries and at all the courts of Europe are strangers honored in the dance. So it is at the inauguration of our own President, and scarcely a wedding is solemnized without a reception and ball. Not only at large balls and parties does the fashionable world dance, but even if, upon making an evening call, a few friends should accidentally meet, a dance is at once proposed as a relief to the gossip of the day.

I do not deem it necessary, while dancing is so universally practiced, and conceded to be an agreeable and innocent diversion from the ordinary duties of life, to quote extracts in its favor from the Bible, ancient Greek authors, historical dictionaries, philosophers, poets, and celebrated men and women, nor even from the numerous works on dancing—consisting of essays, histories, choregraphies and orchesographies—now before me, many of them out of print, dating variously from the year 1700 to the present time.

The modern works of English and French publication are not applicable to American society, and I explain international differences in style incidentally, but sufficiently, I think, to satisfy my readers.

"How long will it take to learn to dance?" is a question often asked. That depends on the aptitude, the patience, the perseverance and attention of the pupil as well as the ability of the teacher. As a rule, the best dancers are those who have attended dancing school several terms. Many go but one term and are satisfied with their knowledge of the art, although, were they to attend longer, their movements would be much more graceful. The most inapt are usually the most impatient. They become discouraged in two or three lessons, because they cannot accomplish without practice what has cost more apt, more persevering, more attentive and more patient persons a considerably longer time.

Should a gentleman say, "I am desirous of learning to dance; I am fond of music; I can keep time; I can tell the difference between Old Hundred and Yankee Doodle, a waltz and a galop; if I do not become perfect in two or three lessons I shall not be too impatient to try longer;" and if he be not of uncouth figure nor awkward mien, I would say ten private lessons or twenty-four class lessons may suffice, and he ought not to forego the pleasures of the dance when it is so easily acquired.

It is pure charlatanism to convey the impression that all the fashionable dances may be acquired in four or five lessons. Can pupils learn so much with so little tuition if they have no patience, no perseverance, or are inattentive?

Pupils who have no natural grace, whose powers of imitation in movement are limited, and who have little ear for music, forget that a greater effort is necessary on their part than for those who possess these qualities to accomplish the same results. My observation is frequently attracted to these pupils by their unwillingness to practice, and at the end of

the lesson they not infrequently inquire if there is no other way of learning to dance than by analyzing steps. If such pupils could learn by simply taking partners, the dancing teacher would be a superfluity. Again, ladies who are natural dancers, and who have never received direct instruction from a teacher, sometimes become impatient because their sons do not acquire the waltz in a few lessons, and suggest that it would be advisable to give them partners at once, believing that to be the better method. A competent teacher will readily discover the pupils with whom this method will be practicable. They are comparatively few.

Many young ladies, good dancers, who boast of never having received instruction, seem to forget that they have often visited dancing classes and profited thereby, the teacher having really given them instruction without credit.

Most people might attend balls and parties for years and never learn to dance, therefore they will find it necessary to procure instruction, to have the steps taken to pieces, and each movement executed separately and slowly. They must not only have a teacher to illustrate positions, movements and carriage, in an analyzed form, but unless they practice faithfully their preceptor will be of no avail.

At times, gentlemen, twenty-five or thirty years of age, venture cautiously into my office, fearing they may meet young lads who would divine the purport of their visit. They confidentially inquire if I ever have any persons of a similar age in my evening classes. I tell them yes; comparatively few in the evening classes are under twenty-two years of age, while some are over fifty. In these classes they may find officers and men of our National Guard, occasionally a general or two who served in our late war, scientists, physicians, bankers, brokers, lawyers, merchants, clerks, musicians and teachers. "Why do men over fifty years of age attend dancing school?" I am asked. Sometimes for exercise, sometimes for practice, sometimes to learn, and frequently for all three reasons. I say sometimes to learn,

because men who still feel young—and they ought not to feel old at fifty—do not ignore society, on the contrary are fond of it; and although they have neglected dancing so long, something tells them it is never too late to learn, and they govern themselves accordingly.

An awkward and diffident person should attend dancing school until he rids himself of awkwardness and diffidence.

One who waltzes nicely, and is desirous of learning the Redowa, will require but a few private lessons.

Lest some persons might infer that they cannot learn to dance, I would say, all can learn, except the badly crippled and infirm, provided they be patient, persevering and attentive. With these good qualities, aptitude and an ear for music can be cultivated. If one quarter's tuition does not suffice, two may.

THE

# DANCE OF SOCIETY.

## *ETIQUETTE OF THE BALL ROOM.*

Gentlemen should dance the first set with the ladies under their escort.

Among persons not previously acquainted the acquaintance ends with the dance; and if the gentleman desires to dance a second time with the same lady, he must be presented again; in short, his acquaintance ends with every dance; and, unless the lady indicates otherwise, he has no claim to her recognition at any subsequent time or other place.

A gentlemen, meeting a lady friend at a grand ball, and wishing to dance with her, should be presented by her escort before taking upon himself the right of dancing with said lady; nor should he engage himself to the same lady friend for any subsequent dance without the approval of the lady's escort. All introductions to a lady at a grand

ball must be made exclusively by her escort, unless the escort delegates, with the lady's consent, the privilege to the floor manager, or some other person. This is not simply a protection to the gallantry of gentlemen having the responsibility of escorting the ladies, but at the same time prevents others from assuming and relinquishing at pleasure the duties of such a position.

A gentleman will not take the liberty, nor be guilty of the impropriety of introducing another gentleman to a lady whose temporary acquaintance he himself had formed in the ball room.

At private parties ladies are privileged to make their own engagements; but a gentleman should not presume to invite a lady (an entire stranger) to dance without an introduction. One presentation at a private party is sufficient.

It is a breach of etiquette to leave one set to join another, except when the change is occasioned by mistake as to the preoccupancy of place. Rather than dispute as to the preoccupancy of a place, it is better to quietly withdraw from the set.

Let your figures conform to the custom of those with whom you may be dancing. Do not attract the observation of others, nor disconcert them by correcting their mistakes.

If there are more gentlemen than ladies present the former

THE POSITION IN QUADRILLE.

should not dance together under the plea that they want to fill up a set. Ladies do not wish to dance in a set where two gentlemen are the *vis-à-vis.*

Gentlemen should not congregate around the dressing room and entrance doors, so as to prevent ease of ingress and egress.

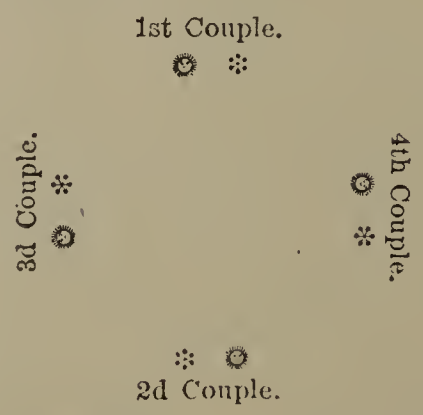
Gentlemen should remember that random and grotesque movements of the legs and body, in dissonance with the movements of their partners—advancing when they should be retreating, and *vice versa,* entirely out of harmony with the measure of the music and the figure—do not contribute to beauty of motion, and ought to refrain from any burlesque of obsolete Quadrille steps, and substitute a gentle and gliding movement more in harmony with the present accepted mode.

---

## *THE POSITION IN QUADRILLE.*

The head of the room is generally *opposite, or farthest from the entrance.* Many suppose it to be nearest the orchestra. This is an error, for the orchestra is sometimes upon the side or over the entrance of large ball rooms ; but the head is never at either of these places. When the entrance is upon a side of the room, *custom* determines which end, to the right or left of it, is the head. At private houses there is no established rule for determining the head. It may be near the front windows or at the opposite end, at the option of the master of ceremonies.

Having ascertained the head of the room, the next thing to know is the manner in which the couples are numbered. The complement of each set is four couples. The first couple in each set is nearest the head of the room; the second couple is opposite, and faces the first; the third couple is to the right of the first, and the fourth opposite the third. The first and second couples are called head couples; third and fourth, side couples. The four couples thus form a square, each couple standing on the middle of its respective side. Dances in this form are called Quadrilles, or Square Dances. The ladies stand at the right of their partners, thus:




* Represents a Gentleman. ✿ Represents a Lady.

Sometimes there may be two extra couples without places. In such cases, when the figures to be executed permit, "double heads" or "double sides" may be formed thus:

See, also, manner of numbering in Norwegian Lancers, p. 168.

When dancing with strangers it is advisable to take a side. Five numbers usually constitute what is termed a "set of Quadrilles," as the "Lancers Quadrilles," "Caledonian Quadrilles," "Le Prince Impérial Quadrilles."

Each Number or Quadrille contains two or more Figures—as in first No. Plain Quadrille, "Right and Left" is a Figure, "Balancé" is the next Figure, "Ladies' Chain" the next, and "Balancé" the last. Altogether, these Figures constitute a Number.

Frequently parts of two Figures are combined and constitute one Figure, as "Half Promenade," and "Half Right and Left."

A Figure is sometimes subdivided, as "Forward Two" in 2d No. Plain Quad.; the separate parts being "Forward and Back," "Cross Over," "Chassé Croisé and Back," "Recross to Places."

It is common to designate Numbers as Figures—*i. e.*, instead of 1st No., 2d No., etc., they are sometimes called 1st Fig., 2d Fig., etc. The former definitions are preferable—the term "Numbers" according with the five Numbers or different pieces of music set to the Quadrilles. Figures accord with the strains of music.

A Figure usually takes a strain of eight measures of music. "Forward Two," in 2d No. Plain Quad.; "Grand Chain," and also, "Ladies to the Right" (tourbillon figure), in 5th No. Prince Impérial, each take 16 measures.

As soon as the sets are all formed, the floor manager gives a signal to the orchestra to begin. When the music commences, the dancers all salute partners. Immediately after, they salute corners—that is, the ladies courtesy to the gentlemen on their right, and at the same time the gentlemen bow to ladies on their left. These salutations are made during the introductory, or first strain of eight measures of music. At the commencement of the second strain the figure begins.

During the first eight measures of each succeeding number the dancers remain standing; the figure always commences with the second strain, except in the fifth number of the Lancers, and sometimes the fifth number of the Prince Impérial.

The numbers at the right of the following pages indicate the number of measures of music required.

For example :

RIGHT AND LEFT, . . . . . 8

means that eight measures of music are required for that figure.

In Quadrille dancing two walking steps are required for each measure of music. For example :

FORWARD AND BACK, . . . . . 4

requires four steps forward and four backward.

When the hands are joined in forward and backward movements of the Quadrille, they should be held at the same height as in shaking hands, but not projected so far forward—the lady's hand uppermost. Also, in turning with both hands, the lady's hands should be uppermost. Never turn the lady by the waist except in valse movements, nor by the arms in any of the dances of society.

For Quadrille steps see pp. 64, 65.

The prompter's calls, some of which may be abbreviated or omitted, are placed in SMALL CAPITALS.

Prompting is usually dispensed with in the Quadrille and Lancers.

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**Having given the preliminary details, we will proceed with the figures of the different Quadrilles, as now danced.**

## *THE QUADRILLE,*

### (*Quadrille Français, Double,*)*

**AS DANCED IN NEW YORK.**

Known also as "Plain Quadrille," or 1st Set.

* In the year 1850 the "double figures" were introduced in the Quadrille and Lancers. Previous to that time they were "single," and almost identical with those as still danced in London. (See p. 42).

## No. 1.—*Le Pantalon.*

| | Measures. |
|---|---|
| Right and Left*—(1st and 2d couples), . . . . | 8 |
| Balancé,† . . . . . | 8 |
| Ladies' Chain,‡ . . . . . | 8 |
| Balancé, § . . . . . | 8 |

*Side Couples the same.*

## No. 2.—*L'Été.*

Forward Two :‖

| | | |
|---|---|---|
| Forward and back (1st and 2d couples), . . . | 4 | 16 |
| Cross Over—Ladies passing between, . . . | 4 | |
| Chassé Croisé and back ¶ (cross and recross partners), | 4 | |
| Recross to places—Ladies passing between, . . | 4 | |
| Balancé (same as in No. 1), . . . . . | | 8 |

*Repeated by Head Couples—sides the same.*

* "Right and Left" means right hand and left hand. It is executed as follows: The two couples move forward, each person gives the right hand to his or her *vis-à-vis* and passes; then, partners joining left hands, each couple turns half round into opposite couple's place, thus all face the centre, with the ladies at the right of their partners. The two couples then return in the same manner, again giving right hands in passing at the centre, and joining left hands in turning into original places. In passing at the centre each lady passes between the opposite couple. Giving the right hand to opposite person is, however, usually omitted.

† The *Balancé* is performed by giving both hands to partners—crossing hands, the right hands uppermost—and gliding or walking to the opposite side of the set, each couple passing to its own right and returning on the same side without turning partners or going around the other couple. The gliding step is executed by the gentlemen in the same manner as "side step to the left" in military tactics, but twice as quickly, with double the length of step, but not so stiffly—more of a galloping step—without lifting the feet; at the same time the ladies do the same step, with the right foot in advance. Return to places, with the other foot in advance. But, instead of the gliding step, it is considered more *en règle* to walk across eight steps (bringing the feet together on eighth step) and return in the same manner. The term balancé, as applied to this figure, is however, a corruption—the original form being balancé to partners and turn. See p. 55.

‡ "Ladies' Chain" is executed in this way: The two ladies advance to the centre, give right hands, pass on, and turn opposite gentlemen round with left hands, and return to places in the same manner.

§ "Balancé" same as before.

‖ For remarks upon this figure, see p. 57.

¶ *Chassé Croisé et Déchassé* (usually abbreviated by prompters to Chassé across)—to cross and recross—to move across and back, *i. e.*, the partners face each other; each then takes four steps forward and four backward, the partners passing and repassing each other, the ladies always passing in front—nearest the centre.

## No. 3.—*La Poule.*

Measures.

Right Hands Across.* — 1st and 2d couples cross over (without turning partners), all giving right hand to *vis-à-vis* in passing, . . . . . 4

Left Hands Back.—In returning, all give the left hands to *vis-à-vis* and pass, retaining left hands, and give right hands to partners, forming a circle in centre of set (the ladies' hands being crossed; and the gentlemen's apart), 4

Balancé in Circle (*sur place*). (See p. 55,) . . . . 4

Half Promenade.—Each couple describes a half circle to the right, finishing in opposite place and facing the centre—the ladies taking care to keep at their partners' right, . . . . . 4

Two Ladies Forward and Back (four steps each way), . 4

Two Gentlemen Forward and Back, . . . . . 4

Four Forward and Back, . . . . . 4

Half Right and Left to Places, . . . . . 4

*Head Couples repeat all the above—sides the same.*

## No. 4.—*La Pastourelle.*

Forward Four.—(1st and 2d couples forward and back), 4

Forward again, and leave first lady with opposite gentleman, who returns with the two ladies to place of second couple (the first gentleman bows and retires alone to his place), . . . . . 4

Forward Three.—(forward and back), . . . . . 4

Forward again, and leave both ladies with opposite gentleman, who advances to receive them, and with them retires to place of first couple (the second gentleman bows and retires to his place), . . . . . 4

* Giving the right hand to opposite person in going across may be omitted. Sometimes instead of right hand across and left hand back, the couples forward and back and forward again and join hands in the centre. This is a technical perversion: the figure should be performed as its name indicates, or its name should be changed.

Measures.

FORWARD THREE.—(forward and back), . . . . . 4

Forward again and form circle of four—the second gentleman meeting them in the centre, . . . . . 4

HANDS FOUR HALF ROUND.—Move to the left and exchange places with opposite couple, . . . . . 4

HALF RIGHT AND LEFT TO PLACES, . . . . . 4

*Repeated by the first and second couples; except that the second lady will be first left opposite. Counterpart for the others.*

No. 5.—*La Finale.*

LADIES' CHAIN, . . . . . 8

FORWARD TWO, } Same as No. 2. { . . . . . 16
BALANCÉ, } { . . . . . 8

*Repeat*—Side couples the same.

After the fourth Balancé finish with—

ALL CHASSÉ (see p. 56), . . . . . 8

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## *VARIETY FIGURES.*

The BASKET, STAR, SOCIABLE, "GAVOTTE," and "MINUET" (so called), MARCH, CHEAT and JIG FIGURES are sometimes substituted for standard figures of the first set or Plain Quadrille.

The Star and Minuet may be danced to the music of the 1st, 3d or 4th number of any set of Plain Quadrilles, but they are rarely used as first numbers

The other variety figures require music differently arranged from that of the ordinary Quadrille, although prompters sometimes combine portions of different figures, as they may fancy, adapting them appropriately to the music of the ordinary quadrille; sometimes they do not adapt them appropriately, especially those prompters who call "Hands All Round" and "All Promenade" in pianissimo passages of the music, and

finish a dance in the middle of a strain, causing a great deal of confusion.

The "Cheat" is followed by a Jig. The Jig is a final figure.

---

## BASKET FIGURE.

| | Measures. |
|---|---|
| FORWARD TWO, } Same as No. 2 Quad., p. 25. { | 16 |
| BALANCÉ, } Same as No. 2 Quad., p. 25. { | 8 |
| ALL THE LADIES JOIN HANDS IN CENTRE,* | 4 |
| GENTLEMEN JOIN HANDS OUTSIDE THE LADIES, | 4 |
| GENTLEMEN HANDS ROUND, | 8 |

After the hands round a pause occurs, or (as is usual) one of the musicians will execute a cadenza, during which the "Basket" is formed by the gentlemen passing their hands over the ladies' heads (all retaining hands as before), . . . . . *ad lib.*

| | |
|---|---|
| ALL BALANCÉ (*sur place*), hands being still joined, | 4 |
| TURN PARTNERS TO PLACES, | 4 |

*Repeat all the above. Same for side couples. Finish with All Chassé.*

---

## STAR FIGURE.

The music of the 1st, 3d or 4th number of any plain Quadrille will answer for this figure.

| | |
|---|---|
| FOUR LADIES FORWARD AND BACK, | 4 |
| GENTLEMEN THE SAME, | 4 |
| FOUR LADIES CROSS RIGHT HANDS AND GO HALF ROUND, | 4 |
| LEFT HANDS BACK—and retaining left hands, give right hands to partners, | 4 |
| ALL BALANCÉ (*sur place*), | 4 |
| TURN PARTNERS TO PLACES, | 4 |
| ALL PROMENADE, | 8 |

* Third and fourth times, gentlemen join hands in the centre. In forming the "Basket," the ladies should always be at their partners' right.

*Repeat*—Third and fourth times, gentleman forward and back first, "Cross right hands," &c. Finish with "All Chassé."

---

## QUADRILLE SOCIABLE.*

| | Measures. |
|---|---|
| HEAD COUPLES RIGHT AND LEFT, | 8 |
| SIDES THE SAME, | 8 |
| ALL THE LADIES BALANCÉ TO THE RIGHT AND EXCHANGE PARTNERS (each lady going into next lady's place to the right), | 8 |
| ALL PROMENADE, | 8 |
| HEAD COUPLES LADIES' CHAIN, | 8 |
| SIDES THE SAME, | 8 |
| ALL THE LADIES BALANCÉ TO THE RIGHT AND EXCHANGE PARTNERS, | 8 |
| ALL PROMENADE, | 8 |

*Repeat all the above.*

---

## GAVOTTE FIGURE.†

| | |
|---|---|
| LADIES' CHAIN, | 8 |
| SIDES FOUR, OR HEAD COUPLES BALANCÉ TO THE RIGHT.—The first and second couples lead to the couples on their right, then retire; at the same time the side couples move to the couples on the left and retire, | 4 |
| EXCHANGE PARTNERS.—They all advance again in the same direction, and each gentleman turns the lady facing him with both hands, and passes into her partner's place, | 4 |

NOTE.—From the commencement of the "Sides Four" until all regain their original partners and places, the set, instead of forming a square, will be formed in two diagonal lines parallel with each other.

After exchanging partners—

| | |
|---|---|
| FIRST LADY FORWARD AND BACK TWICE, | 8 |

* Prompters often call figures in the "Sociable" to suit their fancy, introducing the "Star Figure," "Grand Chain," etc.

† This figure derives its name from the celebrated "Gavotte de Vestris," which forms a part of the music arranged for it.

Measures.

First Gentleman the same (being opposite his partner), . 8
Right Hand Across (same two), . . . . . 4
Left Hand Back, . . . . . 4
Forward Two (same two forward and back), . . . 4
Dos-à-Dos (same two).—Forward and go round each other back to back, and return backward to exchanged partner, . . . . . 4
All Forward and Back.—All forward towards original partner and back; forward a second time, and turn partners to original places, . . . . . 8

Repeat all the above—the second couple doing the same as the first couple has done.

Third and fourth times side couples lead to the right in "Sides Four," causing head couples to move to the left.

## MINUET.*

The music of the 1st, 3d or 4th number of any plain Quadrille will answer for this figure.

First and Second Couples Forward and Back, . . 4
Dos-à Dos.—The same couples forward and each person goes round the opposite person back to back, and returns backward to place, . . . . . 4
Sides Four, and Exchange Partners (as described in Gavotte), . . . . . 8
Ladies' Chain All.—Same as Ladies' Chain in 1st No. Quad. (p. 25), except that it is performed with the same couple with whom you exchanged partners—the entire set executing the figure at the same time, . . . . . 8
All Forward (toward original partners) and Back, . . 4
Turn Partners to Places, . . . . . 4

Repeat all the above; after which, side couples lead the figure.

* This figure is partly an abbreviation of the preceding figure, and receives the name "Minuet," I presume, in contradistinction from the "Gavotte," and from the association of the original Minuet and Gavotte.

## MARCH QUADRILLE.

N. B.—One or more Quadrille numbers should be danced before forming for the march.

The couples form for the march as in the fifth number of the Lancers—that is, the first couple will face outward ; then the couple on the right will fall in behind the 1st ; then couple on the left ; the 2d couple remaining in place. After which the floor managers place the sets in line or lines for the march.

Ladies March to the Right, Gentlemen to the Left, as follows :

The "top lady"* turns to the right ; at the same time "top gentleman" turns to the left—all the ladies following top lady and all the gentlemen following top gentleman—and they march round the room, then again to the foot of the room, where partners meet and march in couples to the head. Then it may be varied by the top couple marching to the right, next couple to the left, next couple to the right, and so on—every other couple marching to the right or left—meeting at the foot and marching up to the head, four abreast. Here they may divide by fours and come up eight abreast, then divide by fours and march round to the foot ; then march up four abreast again to the head, separate in couples to right and left, march around to the foot, where they meet and march up in couples (taking original places in line of march), and stop as soon as the top couple reaches the head of the room.

At the end of the march face partners, separate from partners, forming two lines, gentlemen on one side, partners opposite.

* "Top lady," "top gentleman," "top couple"—so-called in contradistinction to the first couple of each set ; the top couple being immediately at the head of the room and the leading couple in the march. In calling figures, when in Quadrille form, the couples should be designated as "First and Second Couples," or "Head Couples," and not "Top and Bottom Couples," or "Tops." "Third and Fourth Couples" and "Side Couples," are both correct.

Top Couple Balancé.*—Forward and back; forward again and turn once and a half round, then Chassé down the middle, taking place below last couple. (The gliding step described in "Balancé," 1st No. Quad. (p. 25), may be used in "Chassé down the middle;" or, take waltz position and polka.) As soon as the top couple commences to "Chassé down the middle" the next couple will forward, back, etc., and take place on the lower end of the line; and so on, till all the couples have gone through, then—

All Forward and Back.

Turn to Places.—(Forward again, and turn to original places in Quadrille)—after which one or two numbers may be danced.

If the March Quadrille is the last dance before supper, it is usual, after marching round the room a few times, to march down to supper, without doing the subsequent figures described.

---

## "CHEAT," OR COQUETTE.

Measures.

First Couple Balancé to the Right.—Forward (first couple towards third couple, and at same time third couple towards first couple) and back; forward again and turn with both hands—(the first lady turns third gentleman and first gentleman turns third lady), . 8

Balancé to next couple (second) and turn, . . . . 8

Balancé to next couple (fourth) and turn, . . . 8

Balancé to partner and turn; or, all balance to partners and turn, . . . . . 8

*Counterpart for the others in their order.*†

It is optional whether you turn the person to whom you balancé, or exercise the privilege, from which this figure

* Sometimes four couples (an entire set) forward and back, turn, and Chassé down the middle together, in couples.

† The order in which the couples take their turn in this figure is to the right—that is, the first couple will perform the figure first; third couple next; second couple next; fourth couple last.

takes its name, to "cheat" that person by making a feint to turn, and suddenly moving away, turn somebody else. Or, you may be about to turn with some person, and some one else may cheat you.

### COMMON JIG FIGURE.

| | Measures. |
|---|---|
| HANDS ALL ROUND, | 8 |
| ALL THE LADIES BALANCÉ TO THE RIGHT.—(Each lady balances to and turns, with both hands, the gentleman on her right). (See p. 55), | 8 |
| Balance to and turn next gentleman on the right, | 8 |
| Balance to and turn next gentleman, | 8 |
| All balance to partners and turn, | 8 |
| HANDS ALL ROUND, | 8 |
| ALL THE GENTLEMEN BALANCE TO THE RIGHT.—(Executing the figure in the same manner as the ladies), | 32 |
| HANDS ALL ROUND, | 8 |
| ALL CHASSÉ, | 8 |

### JIG FIGURE, No. 2.

| | |
|---|---|
| HANDS ALL ROUND, | 8 |
| FIRST COUPLE BALANCÉ TO RIGHT AND FOUR HANDS ROUND, | 8 |
| SAME COUPLE BALANCÉ TO LEFT AND FOUR HANDS ROUND, | 8 |
| HANDS ALL ROUND, | 8 |

*Counterpart for the others in their order.**

Finish with ALL CHASSÉ.

---

## *THE LANCERS.*

### No. 1.—*Les Tiroirs.*

| | |
|---|---|
| FIRST AND SECOND COUPLES FORWARD AND BACK, | 4 |
| FORWARD AGAIN AND TURN:—(Turn the opposite person with both hands and return to places), | 4 |

* The order in which the couples take their turn in this figure, as in the "Cheat," is to the right—that is, the first couple will perform the figure first; third couple next, second couple next; fourth couple last.

Measures.

Cross Over (Les Tiroirs).—First couple passing between the second (without turning partners), . . . . 4

Return to places: (Second couple passing between the first), . . . . . 4

All Balancé to Corners.—(All the ladies balancé to gentlemen on their right; at the same time all the gentlemen balancé to ladies on their left). Turn with both hands and return to places, . - . - - 8

Repeated by head couples, except that in "Cross over" second couple first passes between. (See Les Tiroirs p. 54.)

*Counterpart for the others.*

No. 2.—*Les Lignes.*

First and Second Couples Forward and Back, . . 4

Place Ladies in Centre (facing partners) Courtesy and Bow, 4

Chassé to Right and Left. (See p. 56), . . . . . 4

Turn to Places, . . . . . 4

All Forward and Back in Two Lines*, . . . . . 4

Turn Partners to Places (giving both hands), . . . 4

*Repeated by head couples—ditto sides.*

No. 3.—*La Chaîne des Dames.*

First and Second Couples Forward and Back, . . . . 4

Forward again and Salute (courtesy and bow to *vis-à-vis*) and back to places, . . . . . - 4

Ladies' Chain,† . . . . . 8

*Repeated by head couples—ditto sides.*

* In forming two lines, first and second times, the side couples join the nearest head couples—the partners separating—the ladies joining head couples on their right, and gentlemen joining head couples on their left—making four on a side; the third and fourth times, the head couples separate and join side couples.

† Originally, in place of "Ladies' Chain," the *Moulinet* was used, as follows:

Four Ladies Cross Right Hands and go half round; at same time gentlemen promenade singly in opposite direction, . . . . . 4

Ladies Cross Left Hands and return; at same time gentlemen return to meet partners, whom they turn to places. . . . . 4

No. 4.—*Les Visites.*

There are two 4th Numbers to the Lancers Quadrilles. The one in present use is given first.

| | Measures. |
|---|---|
| First and Second Couples lead to the Right and Salute, . | 4 |
| Lead to the Couple on the Left and Salute, . . . . | 4 |
| Return to places and salute partners, . . . . . | 4 |
| Right and Left (first and second couples), same as 1st No. Quad. (p. 25), . . . . . | 8 |

The second time the head couples perform this figure they lead to the couples on their left* and salute; then around to the couples on their right and salute. After which they return to places and salute, and "Right and Left."

*Same for side couples.*

No. 4.—*Les Visites.*

This number has a greater quantity of music—four measures more than the preceding No. 4, and is more in accordance with Quadrille music—the second part having sixteen measures, the second part of the other No. having but twelve. This No. 4 is generally danced in Europe.

| | |
|---|---|
| First and Second Couples lead to the Right and Salute. . | 4 |
| Lead to the Left and Salute*, . . . . . | 4 |
| Chassé Croisé All, and turn to places, . . . | 8 |
| Right and Left—(first and second couples), . . . | 8 |

Repeated by head couples leading to the left* and afterward to the right, &c.

*Same for side couples.*

No. 5.—*Les Lanciers.*

Two or three chords constitute the only introduction to this Number.

* In turning from one couple to go to the other, the gentleman acts nearly as a pivot passing the lady around in front of him, causing her to describe a half circle.

Measures

GRAND CHAIN (described on page 55), . . . . . 16

FIRST COUPLE FACE OUTWARD.—The gentleman taking his partner's left hand in his right, passes her before him, and both face outward in place. Then, couple on the right take position behind leading couple ; next, couple on the left of leading couple fall in ; the opposite couple remain in place, . . . . . 8

ALL CHASSÉ*(*Chassé Croisé, Balancé et Déchassé*), and separate in two lines—ladies on one side, gentlemen opposite, . 8

FIRST COUPLE PROMENADE† down the middle and up again without turning around partner, finishing with the gentleman on the line with the other gentleman ; counterpart for the lady, . . . . . 8

ALL FORWARD AND BACK, . . . . . 4

FORWARD AGAIN AND TURN PARTNERS TO PLACES, . . . . 4

The entire Number is executed four times. The other couples, in their order, lead the figure. After the fourth time finish with the "Grand Chain."

---

## *THE CALEDONIANS.*

FIRST AND SECOND COUPLES CROSS RIGHT HANDS, and go half round, . . . . . 4

LEFT HANDS BACK and return to places, . . . . . 4

BALANCE TO PARTNERS AND TURN, . . . . . 8

LADIES' CHAIN, . . . . . 8

HALF PROMENADE, . . . . . 4

HALF RIGHT AND LEFT, . . . . . 4

*Same for side couples.*

* At present, instead of doing the figure in this form, the couples chassé out or separate from partners—the ladies moving to the right, the gentlemen to the left—to form the two lines, taking 2 measures of music ; *balancé sur place*, 2 measures ; rest, 4 measures.

† The original Promenade is in this way: Ladies countermarch to the right, gentlemen to the left, meeting at the foot and coming up with partners; then form two lines, forward and back, etc.

Another form is for the last couple to stand still, separating sufficiently to allow the other couples to march behind and between them—the other couples countermarching as in the original way.

## No. 2.

Measures.

First and Second Couples Forward and Back, . . . . 4
Forward again, Salute and return to Places, . . . . 4
All Balance to Corners, . . . . . 4
Ladies Change Places to the Right—turning with both hands the gentlemen to whom they "Balance"—each lady passing into the next lady's place, . . . . 4
All Promenade (with new partners), . . . . . 8

This number is to be done four times—all finishing in places.

## No. 3.

First and Second Couples Forward and Back Twice, . . 8
Cross Over.—First Couple passing between second (without turning partners), . . . . . 4
Return.—Second Couple passing between, . . . . 4
Balance to Corners.—Turn, and return to places, . . 8
All Join Hands, forward (to the centre) and back twice, . 8

*Repeated by head couples—same for sides.*

## No. 4.

First and Second Couples Forward and Stop. . . . . 4
Turn Partners to Places, . . . . . 4
Four Ladies Change Places to the Right—each lady passing into the next lady's place, . . . . . 4
Gentlemen Change Places to the Left, . . . . . 4
Ladies again to the Right, . . . . . 4
Gentlemen to the Left—meeting partners in opposite places, . . . . . 4
Half Promenade to Places and turn Partners, . . . 8

*Four times; third and fourth times, side couples forward and stop, etc.*

## No. 5.

First Couple Promenade (round inside), . . . . . 8
Four Ladies Forward and Back, . . . . . 4

Measures

FOUR GENTLEMEN FORWARD AND BACK, . . . . . 4
ALL BALANCÉ TO PARTNERS, . . . . . 4
TURN PARTNERS, . . . . . 4
HALF GRAND CHAIN (meeting partners in opposite places), 8
HALF PROMENADE TO PLACES AND TURN PARTNERS, . . . 8
ALL CHASSÉ, . . . . . 8

*Four times ; each couple in order recommencing the figure.*

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## *LE PRINCE IMPÉRIAL.**

*Composed in* 1858 *by the Société Académique des Professeurs de Danse de Paris, Artistes du Théâtre Impérial de l'Opéra.*

No. 1.—*La Chaîne continue des Dames.*

FIRST AND SECOND COUPLES LEAD TO THE RIGHT AND SALUTE, . 4
TAKE LADY FROM THE SIDE AND EXCHANGE PLACES.—(First and second gentlemen, each still retaining partner's hand, take with left hand the right hand of lady on the side, and each trio go backward to head couples' places—second to first couple's place, first to second couple's place, facing the centre), . . . . . 4
LADIES' GRAND CHAIN.—The four ladies (without the gentlemen) cross over, and each give right hand first to lady directly opposite (from head to head) ; pass on and give left hand to next lady (from side to side) ; then right hand from head to head ; and lastly, left hand from side to side, ending by facing partners—the four ladies having their backs to centre of set,† . . . 8

* It will be observed in this, as in all other French Quadrilles, that, in accordance with French usage, the gentleman precedes the lady. The Société of Paris has for its principal object the adherence to an identical method by all its members in all dances emanating therefrom. Therefore it is that I do not depart from this rule in all such dances.

† This movement is similar to "Grand Chain." A very common fault in this figure is that of the ladies drawing too near the centre, which frequently causes them to give the hand to the wrong person. To obviate this, perform the figure in a circle—making the circle as large as possible within the limits of the set.

Measures.

All Chassé to Right and Left, . . . . . 4
Turn Partners, . . . . . 4

The first and second couples repeat the above which bring all to their own places. Side couples the same.

No. 2.—*La Nouvelle Trénis.*

First Gentleman and Opposite Lady Forward and Turn with Both Hands (finish in centre, with lady on the right, and both face lady standing alone), . . . . . 4
Cross Over and Turn with Left Hands.—The lady standing alone passes between the couple in centre, and with left hand turns the opposite gentleman; at the same time the couple in centre turn (with left hands) into the place just made vacant, . . . . . 4
Forward Four and Back, . . . . . 4
Ladies' Half Chain, . . . . . 4
All Chassé Croisé and turn Corners with Right Hand, . 4
Turn Partners with Left Hand, . . . . . 4

*Repeated by the others successively.*

No. 3.—*La Corbeille.*

First Lady to the Centre.—The gentleman places his lady in centre, facing him, salutes her, and retreats alone to his place, . . . . . 4
Opposite Lady to the Centre, . . . . . 4
Lady on the Right (3d Lady) to the Centre, . . . . 4
Lady on the Left to the Centre, . . . . . 4
Ladies Hands Round.—(Ladies being back to back, or back to centre, take hands and move round to their right), . 4
Four Gentlemen Forward and Take Hands of Ladies (giving right hand to partner and left hand to lady on the left, forming a grand ring, gentlemen facing inward and ladies outward), . . . . . 4
All Balancé (*sur place*), with hands joined, . . . . 4
Turn Partners to Places.—(Gentlemen drop the hands of ladies on the left and turn partners to places), . . 4

*Counterpart for the others in their order. Four times.*

No. 4.—*La Double Pastourelle.*

Measures

First and Second Couples Forward and Back, . . . 4

Lead to the Right, Leave First Lady and Second Gentleman. —First lady on the left of third gentleman and second gentleman on right of fourth lady. (First gentleman and second lady retire to places), . . . . . 4

Six Forward and Back twice, . . . . . 8

Forward Two.—(The gentleman and lady standing alone, forward and back), . . . . . 4

Forward Again, Salute and go to partners, . . . . 4

Hands Four Half Round (on each side) and change places. Third and fourth couples retreat to the places of first and second couples respectively, . . . . . 4

Half Right and Left to Places, . . . . . 4

*Repeated by the others in order.*

No. 5.—*Le Tourbillon.*

Ladies to the Right.—(They turn each gentleman, except partners, completely around with the right hand), . 16

First Gentleman and Opposite Lady Forward and Back, . 4

Forward Again and Turn Half Round with Right Hands, finishing so that each will face his or her partner, . 4

Chassé to Right and Left (first and second couples), . 4

Turn Partners with both hands to places, . . . . 4

Same for the three other couples respectively, the forward two being always preceded by the tourbillon (whirligig), in 16 measures—all the ladies turning the gentlemen.

After the Tourbillon has been executed a fifth time all the gentlemen place their ladies in the centre, the ladies taking position back to back and all salute partners.

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## *LE QUADRILLE FRANÇAIS.*

AS DANCED IN PARIS.

Music—*Any plain Quadrille.*

In France the Quadrille Français differs materially from the American and English forms. There it is danced in lines, ex-

tending the length of the room; the figures are "single," as in England. The Balancé is omitted. The forward two of the 2d and 5th Nos. takes 20 measures—a bow and a courtesy completing the 24 measures.

In France, the leading gentlemen with their ladies face the music; but in this country, as a natural sequence to our manner of numbering couples in the square set, the leading gentlemen with their ladies should face the left of the room, the same as third couples in a square set. I therefore designate the couples respectively as *leading* and *opposite* couples. The following are the figures of the QUADRILLE FRANÇAIS, in lines:

### No. 1.—*Le Pantalon.*

| | Measures. |
|---|---|
| RIGHT AND LEFT* (without giving hands), . . . . | 8 |
| SALUTE PARTNERS (4 measures), face *vis-à-vis* (4 measures), | 8 |
| LADIES' CHAIN, . . . . . | 8 |
| HALF PROMENADE, . . . . . | 4 |
| HALF RIGHT AND LEFT, . . . . . | 4 |

### No. 2.—*L'Été.*

| | | |
|---|---|---|
| FORWARD TWO†— | | |
| Forward, obliquely to the right and back, . . | 4 | 20 |
| Repeat, . . . . . | 4 | |
| Cross over (the same two pass each other to their own left, turning half round as they pass, and facing each other as they turn, then bowing slightly, walk backward four steps to the opposite side), . | 4 | |
| Forward, the same two, obliquely to the right and back, . . . . . | 4 | |
| Recross to places, passing to the left, etc., as before, | 4 | |
| SALUTE PARTNERS, . . . . . | | 4 |

* This manner of doing the Right and Left (*Chaîne Anglaise*) should not be confounded with a very common and improper way of doing the first figure of the Plain Quadrille, *i. e.*, of simply crossing over and recrossing to places; but the figure should be done precisely in the manner described in foot note, p, 25, without giving hands.

† This figure is performed the first time by the leading gentleman and opposite lady; second time by the other two.

### No. 3.—*La Poule.*

| | Measures. |
|---|---|
| FORWARD (obliquely to the right) AND BACK,* . . . . | 4 |
| Give left hand to *vis-à-vis* and right hand to partner, . | 4 |
| BALANCÉ, in line (*sur place*), . . . . . | 4 |
| EXCHANGE PLACES WITH OPPOSITE COUPLE, . . . . . | 4 |
| FORWARD TWO,† obliquely to the right and back twice, . | 8 |
| FORWARD AND BACK (four), . . . . . | 4 |
| HALF RIGHT AND LEFT TO PLACES, . . . . . | 4 |

### No. 4.—*La Pastourelle.*

Same as No. 4 in Quadrille Français, Double (p. 26), with the exception of the order in which the gentlemen leave their ladies opposite. The leading gentleman nearest the head of the room leaves his lady opposite ; the next gentleman on the same side, at the same time, takes the opposite lady ; the next leaves his lady, and so on down the line. The second time the figure is performed the order is reversed.

### No. 5.—*La Finale.*

Same as No. 2, preceded each time by "ALL FORWARD AND BACK TWICE, IN TWO LINES." (They all join hands on each side, and forward and back twice, taking 8 measures of music.) After the "FORWARD TWO" has been performed twice, finish with ALL FORWARD AND BACK twice, in two lines.

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## *LE QUADRILLE FRANÇAIS,*

AS DANCED IN LONDON.

### No. 1.—*Le Pantalon.*

| | Measures. |
|---|---|
| RIGHT AND LEFT, without giving hands, . . . . . | 8 |
| SET‡ TO PARTNERS AND TURN, . . . . . | 8 |

* This figure is performed the first time by the leading gentleman and opposite lady; second time by the other two.

† Same two who commenced the figure. ‡ Set—an old English term for Balancé.

| | | Measures. |
|---|---|---|
| Half Promenade, | | 4 |
| Half Right and Left, | | 4 |

*Repeated by side couples.*

No. 2.—*L'Été.*

Forward Two—1st lady and opposite gentleman:

| | | |
|---|---|---|
| Forward and Back, | 4 | 16 |
| Cross over, | 4 | |
| Forward and Back, | 4 | |
| Recross, | 4 | |
| Set to Partners and Turn, | | 8 |

Another way of doing No. 2:

| | | |
|---|---|---|
| Forward and back, twice, | 8 | 20 |
| Cross over, | 4 | |
| Forward and back, | 4 | |
| Recross, whilst partners set, | 4 | |
| Turn partners, | | 4 |

*Same for the others in their order.*

No. 3.—*La Poule.*

| | |
|---|---|
| Right Hand Across (1st lady and opposite gentleman cross over, giving right hand in passing), | 4 |
| Left Hand Back (they give left hands in returning, pass each other, and, still retaining left hands, give right hands to partners), | 4 |
| Set in Line (each of the four persons facing a direction directly opposite that to which partner faces), | 4 |
| Half Promenade, the two couples exchanging places, | 4 |
| Forward Twice, same two who commenced the figure, | 8 |
| Forward Four and Back, | 4 |
| Half Right and Left, | 4 |

*Recommenced by the others in their order.*

## No. 4.—*La Trénis.**

| | Measures |
|---|---|
| First Couple Forward and Back, | 4 |
| Forward again and Leave First Lady Opposite, | 4 |
| Two Ladies Cross Over and First Gentleman Cross Between them, | 4 |
| Re-cross to Places, | 4 |
| Set to Partners and Turn, | 8 |

## No. 5.—*La Pastourelle.*

| | | |
|---|---|---|
| First Couple Forward and Back, | | 4 |
| Forward again and Leave First Lady Opposite, | | 4 |
| Three Forward and Back, | See No. 4 Quadrille, p. 26. | 4 |
| Forward again and Leave Both Ladies Opposite, | | 4 |
| Three Forward and Back, | | 4 |
| Forward again and Form Circle, | | 4 |
| Hands Four Half Round, | | 4 |
| Half Right and Left, | | 4 |

*Recommenced by the other couples in their order.*

## No. 6.—*La Finale.*

| | |
|---|---|
| All Join Hands (forward and back twice in circle), | 8 |
| Then follows No. 2 (L'Été), | 24 |
| Sometimes the following is used for La Finale : | |
| All Join Hands (forward and back twice), | 8 |
| Forward four and back, | 4 |
| Cross over, | 4 |
| Forward and back, | 4 |
| Re-cross, | 4 |
| Ladies' Chain, | 8 |

* This figure was formerly done in place of La Pastourelle, and I believe it is almost obsolete now, although most of the Quadrille music of German and some of French publication contain six numbers. We omit No. 4 of all such music.

# *LES VARIÉTÉS PARISIENNES.*

COMPOSED IN 1865 BY THE "SOCIÉTÉ ACADÉMIQUE DES PROFESSEURS DE DANSE DE PARIS," ETC.
INTRODUCED IN AMERICA BY
WILLIAM B. DE GARMO.

NOTE.—This set of Quadrilles is danced by four couples, but they are numbered differently from the ordinary way, the leading couple being No. 1; couple to the right, No. 2; opposite couple, No. 3; couple to the left, No. 4. Each figure is danced four times. In the following explanation of the figures it will be seen that the Round dances are blended with Quadrille movements, the latter part of each number changing into Valse or Polka time.

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## EXPLANATION OF THE FIGURES.

### No. 1.

L'INVITATION.—*Valse.*

| | Measures |
|---|---|
| First couple advance with four steps to the couple on their right, and salute (2 meas.); retire to places (2 meas.), | 4 |
| Lead to the couple on the left, salute and return to places, | 4 |
| Right and Left with opposite couple, | 8 |
| All waltz around, | 16 |

*Repeated by the other couples in their order.*

### No. 2.

L'ÉTOILE.—*Polka.*

| | |
|---|---|
| First gentleman and opposite lady forward and back, terminating by facing partners, | 4 |
| Chassé to the right (2 meas.); turn half round with left hand, bringing the lady on the left (2 meas.), | 4 |
| First gentleman and opposite lady repeat the figure to regain places, | 8 |
| The four couples turn with two polka steps to the place of the couple on their right, | 2 |

Measures.

Balance towards the centre and back, one polka step each way, . . . . . 2

Polka to the next place on the right, and balance as before, continuing until the tour has been completed, . . 12

*Repeated by the others in their order.*

No. 3.

LE PRISONNIER.—*Valse.*

The first gentleman leads successively each lady to the centre to form a round; he first gives his left hand to the lady on the left and leads her forward; then right hand to the opposite lady, then left hand to the lady on the right, and, lastly, right hand to his partner, and turning with her, places himself in the centre,* . . 8

Ladies join hands and turn to the left, . . . . . 4

Gentlemen give right hands to partners and conduct them to places, . . . . . 4

All form a square dos-à-dos in the centre (the gentlemen giving right hand to their partner's left, turn to the centre, and all place themselves back to back, forming a square dos-à-dos), . . . . . 4

Waltz (taking waltz position) to places, . . . . . 4

All dos-à-dos to centre, and waltz to places again, . . 8

*Repeated by the others in their order.*

No. 4.

L'ALTERNANTE.—*Polka-Mazurka.*

First couple turn with both hands to the centre, . . 4

Demi-Moulinet of three at corners. (The first gentleman separates from his lady and turns *en moulinet* with the couple on the left, while his lady performs the same movement with the couple on the right,† . . . 4

* He passes before the ladies to whom he presents his left hand, and behind those to whom he presents the right hand.

† In order to perform this figure the couple on the left will join right hands, and at the same time the leading gentleman will place his right hand upon the right hands of that couple, as if four persons were crossing hands, and in this manner they move around. Counterpart for the other three.

Measures.

First gentleman and lady advance to the centre, . . 2
Chassé to the right—diagonally, . . . . . 2
Turn with left hand to place, . . . . . 4
First and opposite couples cross over with three Mazurka* steps, and turn into opposite places with one polka step, 4
The two other couples perform the same movement, . 4
First and opposite couples repeat Mazurka movement to regain places, . . . . . 4
Same for the two other couples, . . . . . 4

*Repeated by the others in their order.*

No. 5.

La Rosace.—*Valse.*

First gentleman and opposite lady forward and back, . 4
Salute and form two lines. (First and opposite couples salute partners; after which they separate from partners and join the sides, forming two lines), . . 4
All forward and back, . . . . . 4
Ladies cross right hands—left hands to partners, . . 4
Balance (commencing with left foot), . . . . . 2
Gentlemen advance with two *pas de valse* to next lady, and give the left hand, . . . . . 2
Balance and advance to each lady until the tour has been completed, finishing in places, . . . . . 12
All waltz round, . . . . . 16

*Repeated by the others in their order.*

After the fourth *valse générale*, all Salute Partners.

* Polka-Redowa may be substituted.

# *LES MENUS PLAISIRS.*

COMPOSED IN 1867 BY THE SOCIÉTÉ ACADÉMIQUE DE PARIS.

This Quadrille may be danced in lines or in square, to the music of the ordinary Quadrille. If in lines, the first figure will be danced once, the other figures twice. If in square, the first will be danced twice, the others four times.

## No. 1.—*Pantalon.*

| | Measures. |
|---|---|
| Forward Four, | 2 |
| Chassé Croisé, | 2 |
| Exchange Partners (the two gentlemen giving right hands to opposite ladies, turn completely around to places, thus exchanging ladies), | 4 |
| Chassé Croisé et Déchassé (pass and repass exchanged partners, | 4 |
| Two Ladies Cross Over (the two ladies advance, give both hands, make a half turn and walk four steps backward to original places), | 4 |
| Two Ladies Forward and Back, | 4 |
| Two Ladies Cross Over Again (without giving hands), | 4 |
| Forward Four, | 2 |
| Chassé Croisé, | 2 |
| Turn to Places with Right Hands, | 4 |

## No. 2.—*Été.*

| | |
|---|---|
| First Couple Forward and Back, | 4 |
| Forward again and turn half around with the right hand, the gentleman placing his lady in the centre in front of him, | 4 |
| Second couple turn half around with right hands, then the two ladies join left hands, retaining partners' right, the four thus forming a right line, | 2 |
| Balancé *sur place*, | 2 |

Measures.

HALF PROMENADE (to opposite places), . . . . . 4
FORWARD FOUR AND BACK, . . . . . 4
HALF PROMENADE TO PLACES, . . . . . 4

No. 3.—*Poule.*

FIRST GENTLEMAN AND OPPOSITE LADY CROSS OVER, . . 4
TURN HALF ROUND, WITH RIGHT HAND TO THE CENTRE, . . 4
CHASSÉ CROISÉ TO THE RIGHT AND TURN HALF ROUND WITH LEFT HAND, . . . . . 4
CHASSÉ CROISÉ TO THE LEFT AND TURN PARTNERS WITH RIGHT HANDS TO PLACES, . . . . . 4
FORM SQUARE.—The two gentlemen taking with their left hands the left hands of their partners, pass their ladies before them to the centre and give right hands to opposite ladies—the four forming a square, the ladies back to back, . . . . . 2
BALANCÉ, . . . . . 2
TURN LADIES DOS-À-DOS.—Breaking the square, the gentlemen retaining their ladies' left hands, turn them completely around, and place them back to back to the centre in front of them, forming a right line, . . . . . 4
CHASSÉ CROISÉ TO THE RIGHT AND LEFT, . . . . . 4
TURN TO PLACES, . . . . . 4

No. 4.—*Pastourelle.*

FORWARD FOUR AND BACK, . . . . . 4
Forward again and leave first lady with opposite gentleman—the latter retiring with the two ladies, . . . . . 4
THREE FORWARD AND BACK, . . . . . 4

Same as in No. 4 of Quadrille, p. 26

THREE CROSS OVER.—The gentleman resting alone passes between the two ladies while they go to the vacated place and cross each other, . . . . . 4
DEMI TOUR DE MOULINET.—The same three give right hands, go half around and walk four steps backward to the places they occupied previous to the "cross over of three," . . . . . 4

Measures

Forward Three and Back, . . . . . 4
Three Cross Over, . . . . . 4
Turn to Places with Right Hands, . . . . . 4

No. 5.—*Finale.*

Continued Right and Left.—The first and second couples advance, each one giving right hand to *vis-à-vis*, pass on and give left hand to partner, pass partner and give right hand to *vis-à-vis* again, then give left hand to partner and go to places,* . . . . . 8
Forward Four and Back, . . . . . 4
Forward Again and Exchange Partners.—The gentlemen taking with their right hands their partners' left, pass before them, take left hands of opposite ladies and go backwards with them, . . . . . 4
Hands Four Half Round and Four Steps Backward, . 4
Half Right and Left, . . . . . 4
Cross Right Hands and go Half Round, . . . . . 4
Turn with Left Hands to Places, . . . . . 4

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## *CONTRA DANCES.*

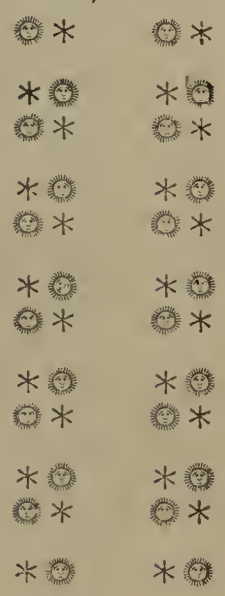
Having given in the preceding pages all the figures in use in Quadrille dancing, I will now proceed to explain the standard Contra Dances—Spanish Dance, Sicilian Circle, and Sir Roger De Coverley or Virginia Reel—dances that are not considered fashionable, yet are more or less done all over the country, and may be taken as the bases of the various local and fashionably obsolete Country or Contra Dances.

* This figure is performed in the same manner as the "Ladies' Grand Chain" in the first figure of "Le Prince Imperial Quadrilles," and is similar to the "Grand Chain" of the "Lancers," but performed by two couples only, and commenced by giving right hand to *vis-à-vis*.

# *SPANISH DANCE.*

DANCED TO SLOW WALTZ MUSIC.

Form in Circle all around the room thus : or in lines, thus :



N. B.—The couples nearest each other, in diagrams, have their backs to each other, and dance in opposite directions; half the couples face one way and half the other.

If there are too many couples to form one circle, two circles may be formed, one within the other. The couples are not numbered in this dance.

At the commencement of 2d strain— Measures.

ALL FORWARD.*—They all forward towards *vis-à-vis* (1 measure); back (1 measure); forward again and change partners (2 measures), which causes a quarter turn to the left, . . . . . 4

* The gentleman takes lady's left hand in his right. They forward toward *vis-à-vis* —the gentleman advances one step with left foot (counting *one*); then brings right foot to and behind left (counting *two*); and then rises slightly on the toes (counting *three*)—taking one measure of music; he then steps back with right foot (*one*); and draws left foot to and in front of right foot (*two*); rises (*three*)—taking another measure of music.

The lady does the same step at the same time, but advances with the right foot and steps back with left. After which exchange partners, etc.

As the couples advance toward each other, the hands which are joined should be slightly moved toward *vis-à-vis*; and, as they retire, the hands are brought back again. This movement of the hands and arms, when gently and gracefully executed, harmonizes prettily with the step, the movement of the body, and the measure of the music.

Measures.

Repeat, to regain partners (which causes another quarter turn to the left), . . . . . 4

Repeat the whole (ending by facing as at first), . . 8

Cross Right Hands and go Half Round (the two gentlemen give right hands to each other, and two ladies the same—crossing hands—the gentlemen's hands above the ladies'), . . . . . 4

Cross Left Hands and Return, . . . . . 4

Waltz or Promenade, once and a half round, to next couple, . . . . . 8

(The next couple is the one facing the same as your late *vis-à-vis.*) Recommence the figure with next couple and repeat it round the circle or down and up the line until the music ceases.

---

## *SICILIAN CIRCLE.*

*Form in Circle, as in Spanish Dance.*

Right and Left, . . . . . 8

Balance to Partners and Turn, . . . . . 8

Ladies' Chain, . . . . . 8

All Forward and Back, . . . . . 4

Pass Through to Next Couple (ladies passing between), . 4

Repeat round the circle till music ceases.

---

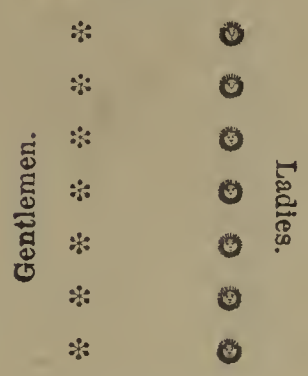
## *SIR ROGER DE COVERLEY.*

KNOWN IN AMERICA AS THE

## *VIRGINIA REEL.*

Form in sets of seven couples—in two lines—ladies on one side, partners opposite, thus :

Top Couple.




Bottom Couple.

Measures.

THE LADY AT THE TOP AND THE GENTLEMAN AT THE BOTTOM OF THE LINE FORWARD AND BACK.—(They move toward each other and back to places), - - - - - - 4

Repeated by their partners, - - - - - - 4

TURN WITH RIGHT HANDS.—(The same two who commenced the figure), - - - - - - - - - - 4

The same for the other two, - - - - - - 4

TURN WITH LEFT HANDS.—(The same two who commenced the figure), - - - - - - - - - - 4

The same for the other two, - - - - - - 4

TURN WITH BOTH HANDS.—(The same two who commenced the figure), - - - - - - - - - - 4

The same for the other two, - - - - - - 4

DOS-À-DOS.—(The same two who commenced the figure move forward toward each other, go round each other back to back and return backward to places), - - 4

The same for the other two, - - - - - - 4

TOP COUPLE GIVE RIGHT HANDS AND TURN ONCE ROUND, after which the top lady turns each gentleman round with left hand, alternately turning her partner with right hand. While the lady turns with the gentleman, her partner turns the ladies by the left hand until they get at bottom of line, when they join hands (crossing their hands) and chassé up the centre, take their places at head of line; then promenade (countermarch) down the outside; all follow—ladies to the right, gentlemen to the left; join partners at bottom of

the line, chassé up to places; after which top couple join hands and run down the middle (under an arch formed by the other couples joining and raising their right hands), and take places below last couple, and thus become the bottom couple. The couple that was next to the top couple at commencement now becomes top couple, and recommences and performs the figures as above described. After all the couples have gone through the figures, and regained original places, they ALL FORWARD AND BACK, forward again and turn partners, thus ending the dance.

---

## *TECHNICAL TERMS USED IN QUADRILLE FIGURES.*

FORWARD AND BACK.—To move toward the centre and back four steps each way.

CROSS OVER (*Traversé*).—To go to the opposite place *without turning around anybody.*

CROISÉ.—To move in a direction at right angles with traversé.

LES TIROIRS.*—The first and second couples cross over without turning partners, first couple passing between second; returning to places, second couple pass between first. Upon the repetition of the figure, second couple passes between first; returning to places, first couple passes between second. Counterpart for the side couples. (See No. 1, Lancers; No. 3, Caledonians.)

RIGHT HAND ACROSS.—Give right hand to *vis-à-vis*, and exchange places, *without turning around anybody.*

RIGHT AND LEFT (*Chaîne Anglaise*). (See No. 1, Quad., page 25.)

LADIES' CHAIN.—Two opposite ladies advance to the centre, give right hands, pass on and turn opposite gentlemen with left hands, and return to places in the same manner.

* *Tiroir*—a slide, slide-box or drawer; technically, one couple passing between the opposite couple.

Ladies' Double Chain.—Same as Ladies' Chain, except that the side couples perform the figure at the same time with head couples, thus: the four ladies cross right hands, go quarter round and turn opposite gentlemen with left hand; cross right hands again and turn partners with left hand.

Ladies' Chain All.—Described in "Minuet," p. 30.

Ladies' Grand Chain *(La Chaîne Continue des Dames)*, called also Ladies' Grand Right and Left.—Described in No. 1 Prince Impérial, p. 38.

Sometimes musicians and prompters for Quadrille dancing, when they intend "Ladies' Double Chain," call "Ladies' Grand Chain." This is wrong: the figures are entirely dissimilar.

Grand Chain, called also Grand Right and Left, or Right and Left all Round, is performed by the entire set in this manner: face partner, give right hand to partner, pass partner, and give left hand to next person, right hand to next, left hand to next, and meet partner in opposite couple's place, pass partner again, and continue in the same manner (going round the entire circle) until you regain your place.

N. B.—When the Grand Chain is performed in the Lancers, salute partners upon meeting in opposite places, and again salute (bow and courtesy) upon regaining places.

Balancé.—To move toward a designated person or couple and then back. The person to whom you balancé will also perform the same movement at the same time, toward you and back. The entire movement occupies 4 measures of music. After the balancé it is usual to turn (with both hands) the person to whom you balancé, taking 4 measures more.

Balancé *sur place — to balancé on the spot.*—A little glissé (gliding) step should be used here, moving gently and very slightly forward and backward, or from side to side,

in the spot on which you stand. This step occupies 2 or 4 measures of music—counting 2 to each measure. (See No. 3 Quad., p. 26 ; 2d Balancé, Basket Figure, p. 28 ; Star Figure, p. 28 ; also, "All Chassé," p. 56, and Analysis, p. 65.)

Balancé in 1st, 2d and 5th Nos. Quad. is different. (See note to Balancé, No. 1 Quad., p. 25.)

All Promenade—(Also, 1st, 2d, 3d or 4th Couple Promenade.)—Move in a circle *to the right*, giving both hands to partners—the hands crossed, right hand uppermost. The term Promenade is also used for March. (See No. 5, Lancers, p. 36).

Half Promenade.—To promenade half way round the set.

Hands all Round.—All join hands in a circle, and move around to the left, *unless directed to move to the right.*

Four Hands Round.—Four persons join hands in a circle and move around to the left.

Turn Partners (with both hands).—Turn to the left, and keep the hands apart, not crossed.

Chassé to the Right.—To move to the right.

Chassé to the Right and Left.—To move to the right, and afterward to the left (4 steps, 2 measures each way).

Chassé Croisé.—To move across, or past partners, or other designated persons.

Déchassé.—To return.

Chassé Croisé et Déchassé (Chassé across and back—usually abbreviated by prompters to chassé across.)—To cross and recross partners, or other designated persons, 4 steps, 2 meas. each way. (See No. 2 Quad., p. 25.)

Chassé Ouvert (Chassé out). See note, Lancers, p. 36.

All Chassé.—An abbreviation for *All Chassé Croisé, Balancé et Déchassé*, and performed by the entire set at the same time. It is executed as follows : Chassé across partners, 2 measures ; *balancé sur place* (turning sufficiently to face partners), 2 measures ; *déchassé*, 2 measures ; *balancé sur place* or rest, 2 measures ; in all, 8 measures—16 steps. In crossing and recross-

ing partners in *All Chassé*, the ladies always pass in front: the centre of the set is front.*

MOULINET.—A mill.

MOULINET DES DAMES (*Ladies' Mill*).—The four ladies cross right hands, go half round, and return by crossing left hands. (See Star Fig. p. 28).

BALANCÉ EN MOULINET.—The ladies or gentlemen, having their right or left hands *en moulinet*, give their disengaged hands to partners, and all *balancé sur place*.

DEMI-MOULINET DES DAMES.—The four ladies cross hands, and move round to places.

DEMI-TOUR DE MOULINET.—Cross hands and go half round. (See No. 4, Les Menus Plaisirs, p. 49).

DEMI-MOULINET À TROIS (Half Moulinet with three). (See No. 4, Les Variétés Parisiennes, p. 46).

DOS-À-DOS (back to back).—Two opposite persons go round each other back to back. (See Gavotte, p 30.) Also, when two or more persons present their backs to each other, they are said to be dos-à-dos.

DOS-À-DOS EN CARRÉ (Square Dos-à-dos). (See Les Variétés Parisiennes, No. 3, p. 46).

VIS-À-VIS.—The opposite person, couple or place.

"FORWARD TWO."—(2d No. Quad., p. 25).

This means forward two persons, though now performed by four. It may as well be here stated that the figures of the old Standard Quadrilles ("Plain Quadrille," Lancers, Caledonians, etc.), are called by their old names, and, with few exceptions, are governed by the old rules. The old fancy Quadrille steps

* N. B.—The term "All Chassé," does not always imply the entire figure above described, as may be seen in the last figure of the 2d No. Prince Impérial, p. 39. But the full figure is implied unless a break or change is made and some other figure substituted. This is further exemplified in No. 2 of the Caledonians: "All balance to corners" and exchange partners. If the exchange of partners were not understood in this Quadrille, "all balance to corners" would imply to balance to corners, to turn the person to whom you balance and return to partners. See also "Forward Two" in Gavotte, p. 30. This license is freely indulged in by prompters in New England to produce a "variety of changes." They seldom "call" the figures of the quadrille (1st set) in their recognized form.

and solos are omitted, and all old dances that do not, or cannot be made to accord with the present style, are obsolete.

Formerly the figure Forward Two was executed by the "first two" (first lady and opposite gentleman) in this manner:

| | | |
|---|---|---|
| Forward and back, . . . . . | 4 | 16 |
| Cross over, . . . . . | 4 | |
| Chassé to right and left, . . . . . | 4 | |
| Recross to place, . . . . . | 4 | |

The second time the Forward Two was performed by the 2d lady and opposite gentleman, and so on.

Since the introduction of the double figures, a great deal of uncertainty has always been manifested in this figure; yet the simplest and most popularly recognized form is the one given on page 25, *i. e.*,

| | | |
|---|---|---|
| Forward and back (1st and second couples), . . | 4 | 16 |
| Cross over—ladies passing between, . . . | 4 | |
| Chassé Croisé (cross and recross partners), . . | 4 | |
| Recross to places—ladies passing between, . . | 4 | |

The "cross over," and "recross to places," are performed by the ladies passing between opposite couples, the gentlemen outside, without turning around partners.

I dwell upon this figure more particularly because it is seldom performed with any degree of certainty outside of the dancing school; in fact, because people seem to feel satisfied with themselves when they regain their places without colliding with somebody, tearing a lady's dress, or exhibiting some other awkwardness.

Innovations, oftentimes creating technical perversion or ambiguity, are frequently caused by persons who know little or nothing about dancing. I do not wish to be understood as implying that no alterations should occur; on the contrary, variations which are not likely to disconcert others are admissible; but I find it utterly impossible to accept the blunders of every novice.

It is to be regretted, also, that local errors of custom become established, and that such differences and uncertainties exist as to render it difficult for a person visiting another city or town, or going abroad, to mingle in the dance without embarrassment.

Lest some persons may think me over-zealous in what may seem a thing of little importance, I would say that I believe in the maxim, "Whatever is worth doing at all is worth doing well." It would be singular, indeed, if an art so old as dancing were not reduced to rule and system. No new dance, nor new style of doing an old dance (by this I do not mean to discard admissible variations), can become universal unless it proceed from society itself, or be endorsed by an association of prominent teachers—a union which, unhappily, does not yet exist in this country.

Notwithstanding these exceptions, the Americans are acknowledged to excel in social dancing, and to have been leading the style for some years past. In no other country is it so generally cultivated as in this. These statements may be attested by all who have attended social gatherings abroad.

I choose to give technical terms their proper signification, and am loth to accept perversions and corruptions, especially when the tendencies are inelegant and deteriorating. Alterations have frequently occurred in the ordinary Quadrille, and are likely to occur again. Society ordinarily regulates this, and I am governed by its regulations. It is so in the matter of dress, but good taste does not accept false contrasts in colors, nor vulgar innovations.

Style varies periodically, and is good or bad—is accepted by some and rejected by others. He who does not properly distinguish the difference will not be considered a desirable partner.

These changes are produced by various causes—sometimes political, sometimes for the sake of novelty, sometimes through the fancies of popular leaders of coteries or cliques of society, sometimes through the natural tendencies of dancers in gene-

ral, and sometimes through the blunders of novices, but, from the lack of unanimity, rarely through the teachers themselves.

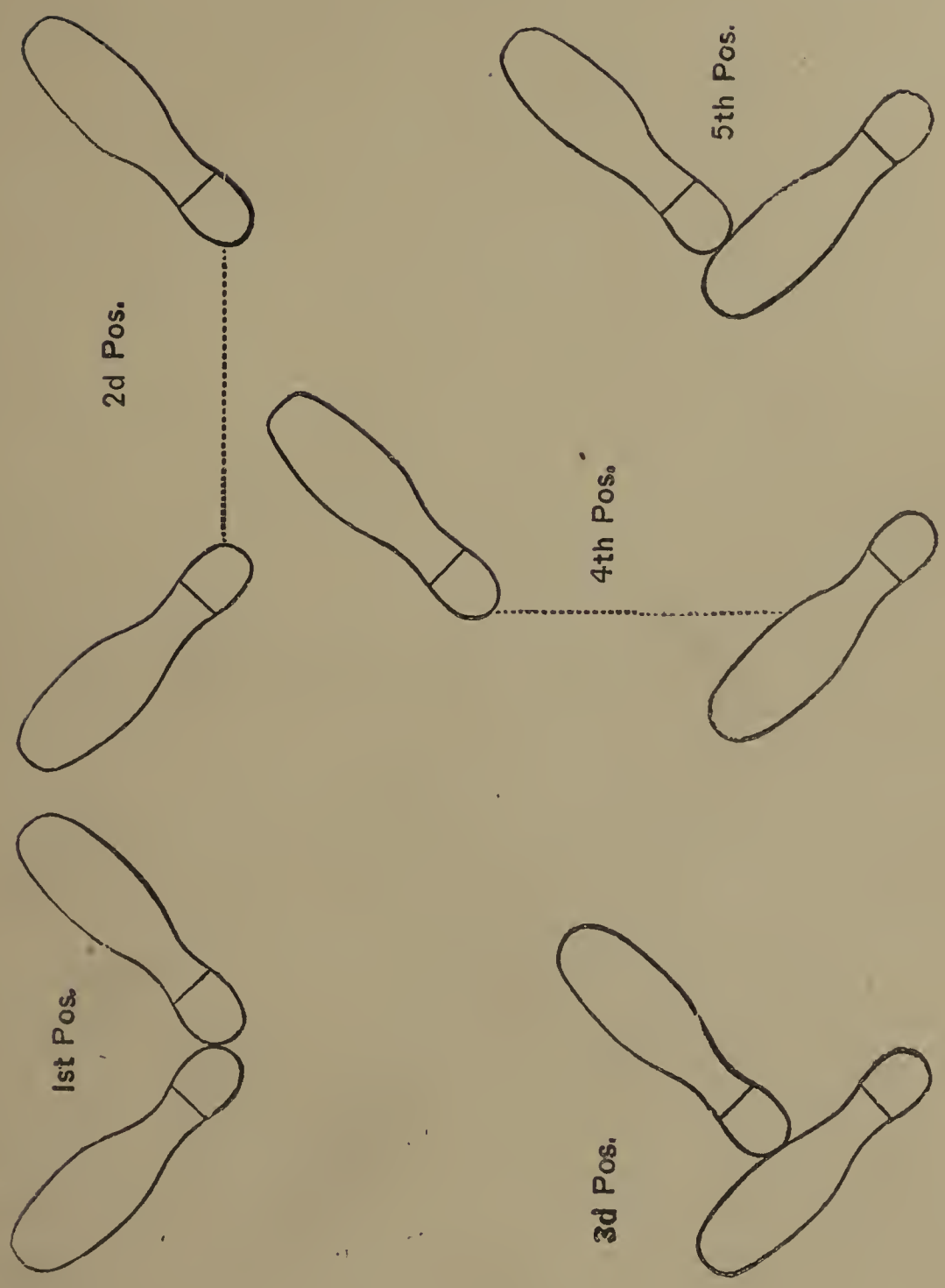
Therefore, in forming our style, we should be careful to avoid that which is inelegant, boisterous, awkward, unnatural, or at variance with all proper rules. We must not confound the term fashionable with that which is common, for the latter is oftentimes gross, and is, therefore, rejected by people of good taste.

## *THE FIVE POSITIONS IN SOCIETY PRACTICE.*

The feet, in the positions as illustrated in diagrams (p. 61), are turned outward at right angles. In social dancing they may be turned at this angle or a little less. In stage practice they are turned out straight.

In all the five positions the feet may rest flatly upon the floor, or the toes of the active foot may be pointed (the heel raised) in the 2d and 4th positions; but the inactive foot always rests flatly upon the floor, unless otherwise directed. When the positions are practiced with the right foot the left is inactive; and when the left is active the right is inactive. When rising upon both feet both of course are active.

During the practice of the positions the body should be equally poised on both feet, if both be flat upon the floor; or upon the inactive foot if the toes of the active foot be pointed. The legs should be perfectly straight while the feet are in position; but during the passage from one position to another the knee of the active leg may bend very slightly. Care should be taken not to allow the weight to fall upon one hip, which is not only extremly *gauche*, but might not improbably appear a dislocation of the hip. The shoulders should be held back, the chest expanded, the stomach drawn in and the head erect, the arms and hands hanging naturally of their own weight at the sides. The 1st position in dancing is about the same as the position of a soldier at "attention." In the 2d and 4th positions the feet are apart the length of the foot.


1st Pos.
2d Pos.
3d Pos.
4th Pos.
5th Pos.

Young misses should very slightly bend their elbows, turning them outward from the body, curve the wrists and hold their dresses with the tips of the forefingers and thumbs, the fingers very slightly curved.

## THE BOW.

When standing, the bow may be made with the feet in 1st or 4th position. If in 4th position, both feet should be flat upon the floor, and most of the weight on the backward foot. The legs should be straight.

When the body is erect the arms hang naturally of their own weight at the sides. When the upper part of the body is projected forward in the act of bowing, the arms hang in the same natural manner, the hands still being on a perpendicular line from the shoulders.

The movement of the body in bowing consists of a gentle and uninterrupted bending directly forward from the hips, with the slightest possible inclination of the head, and the immediate, non-spasmodic resumption of the erect position. We naturally walk nearly in 4th position, and our bow in walking should be made without altering the placement of the feet.

The bow at the commencement of a Quadrille is made as follows: The gentleman is supposed to be standing in 1st or 4th position, with his right side presented towards his partner's left. In order to face his partner he will step off with the left foot and place most of the weight upon it, turning a quarter round to the right, at the same time pivoting upon the ball of the right foot, to turn the toes outward, thus placing himself in 2d position, counting *one;* then draw the right foot to 1st position, at the same time bowing and casting the eyes downward, counting *two;* then bring the body erect, with the eyes naturally directed, counting *three;* then pivot upon the ball of the right foot, at the same time commencing to turn to the left, counting *four.* Then, in order to bow to the lady on the left, he will step with left foot a little short of 2d position, so as to face her, counting *one;* then draw right foot to 1st position, at the same time bowing, counting *two;*

then bring the body erect, counting *three, four.* After the second bow he falls back naturally into his original position with his partner.

## THE COURTESY.

To courtesy to her partner the lady steps off with the right foot, carrying nearly all her weight upon it, at the same time raising the heel of the left foot, thus placing herself in 2d position, facing her partner, counting *one;* she then glides the left foot backward and across till the toe of the left foot is directly behind the right heel, the feet about one half of the length of the foot apart. This glide commences on the ball of the left foot, and terminates with both feet flat upon the floor, and the transfer of the weight to the backward foot. The bending of the knees and the casting of the eyes downward begin with the commencement of the glide with the left foot, and the genuflexion is steadily continued until the left foot reaches the position described, counting *two;* then, without changing the weight from the backward foot, she gradually rises, at the same time raising the forward heel, and lifting the eyes until she recovers her full height, counting *three;* and finally transfers the weight to the forward foot, counting *four.*

To turn and courtesy to the gentleman now behind her, the lady will step with the left foot (placing her weight upon it) across and in front of the right, turning the toe of the left foot inward, at the same time pivoting upon the ball of the right foot, to turn the feet outward in 2d position, and face the other gentleman, counting *one;* she then glides the right foot behind the left and bends the knees, counting *two;* then rises, counting *three;* then throws the weight upon the forward foot, and draws the right foot to 3d position behind, and places the weight upon both feet, counting *four.*

The movement of the feet and the undulation of the body should be unbroken.

It devolves upon the lady to rid her method of every mechanical tendency; to cause the movements to flow together

smoothly and uninterruptedly ; to regulate the length of the steps and to so modify the entire action as to prevent the detection of a studied form.

In courtesying the knees bend and the body sinks ; in bowing the knees do not bend, and the upper part of the body is projected forward. In courtesying, as well as in bowing, the slightest possible inclination of the head forward is admissible.

## QUADRILLE STEPS.

There are but three Quadrille movements in use, which I shall explain as follows :

No. One—the *Pas Marché* or walking step—is used to advance and retire, or to "cross over," and may be used in all figures except those to which No. 3 is applied

To advance and retire, or "forward and back," four steps are required each way—that is, walk forward three steps, commencing with the right foot—count *one, two, three ;* then draw the left foot nearly to 3d position behind, the left heel raised and the weight resting upon the right foot—count *four.* Step backward three steps, commencing with the left foot—count *one, two, three ;* then draw the right foot to 3d position in front, the weight on both feet—count *four.*

"Cross over" requires eight ordinary walking steps in a forward direction. I say ordinary walking steps, but they are not quite the same—the steps being partially glided, shorter, and less heavily upon the heels than the ordinary walking steps.

Although it makes no material difference with the present style whether Quadrille steps are commenced with the right or left foot, it is usual to commence with the right.

No. Two—an easy quiet glissé (gliding) step—is used in "Balancé to corners," "Balancé to partners," "Balancé to the right," "Balancé to the left," "Chassé to the right and left," and "Chassé croisé." It is also used as a substitute for "No. one" or "walking step."

The step of No. two is as follows : Standing in 3d position, right foot in front, glide right foot forward to 4th position

(count *one*); bring left foot nearly to 3d position behind the heel of left foot raised and the weight on right foot (count *two*); glide left foot forward to 4th position (count *three*); bring right foot nearly to 3d position behind, the heel of right foot raised and the weight on left foot (count *four*); glide right foot backward to 4th position (count *one*); draw left foot nearly to 3d position in front, the heel of left foot raised and the weight on right foot (count *two*); glide left foot backward to 4th position (count *three*); draw right foot to 3d position in front, the weight on both feet (count *four*). A slight action of the knees accompanies this movement.

No. Three is a *Balancé sur place.* It consists of a glissé step, and is executed as follows : Standing in 3d position, right foot in front, glide right foot forward about four inches, more or less, (count *one*); bring left foot to 3d position behind, the heel of left foot raised (count *two*); glide left foot back (count *three*); draw right foot to 3d position in front (count *four*). If two measures only are required these four steps will fill them ; but if four measures are required repeat the movement as explained. The same movement may be done sidewise from 1st to 2d position, &c. As in the preceding steps, a slight action of the knees accompanies this movement. (See p. 55.)

## SPECIAL PRACTICE.

Should the exigencies of individual young pupils suggest or require the modified use of a few light exercises, which belong more properly to preliminary stage practice, the teacher may have recourse to such movements as *jetés, coupés, assemblés, changements de pieds, &c.*, bending and rising in the five positions with the feet flat upon the floor and the toes turned outward greater than a right angle, as well as placing the ends of the fingers upon the shoulders and turning the elbows backward as far as possible, to assist in the counteraction of sunken chests and rounded shoulders. The discernment of the teacher and the desire of the parent will regulate this exceptional practice.

## *CHOREGRAPHY AND ORCHESOGRAPHY.*

Webster's and Worcester's Dictionaries define these words as follows:

CHOREGRAPHY [Gr. χορεί'α, dance, and γρᾶφειν, to describe]. —The art of representing dancing by signs, as music is represented by notes.—*Craig.*

ORCHESOGRAPHY [Gr. ορχηδις, dance, and γρᾶφειν, to write or describe].—A treatise upon dancing.

Kaltschmidt's German Lexicon of foreign and technical terms, Leipsic, 1870, defines them thus:

CHOREGRAPHIE OR CHOREOGRAPHIE; description of dancing; representation of dancing by figures.

CHOREGRAPHISCH; *adj.*, representing dances by figures.

ORCHESIOGRAPHIE; description of dances; figuring of dances.

Furetier, in his historical dictionary, mentions a curious treatise, entitled Orchésographie, or the Description of Dances by Characters or Demonstrative Figures, by Thoinet d'Arbeau, Canon of Langres, published by J. de Preys, 1588.

Sir John Weaver speaks of having a copy of this work.

Mons. Beauchamps, the first dancing master under Louis XIV, improved this art and Mons. Feuillet perfected it. Beauchamps, by Act of Parliament, was declared the inventor, thus ignoring Arbeau.

The work of Feuillet was published at Paris, 1701, and there appeared soon after at London an English translation by Sir John Weaver, entitled "Orchesography, or the Art of Dancing by Characters and Demonstrative Figures." All the lexicographies, encyclopædias and histories which investigate the subject agree that Thoinet d'Arbeau, whose real name was J. Tabouret, was the inventor of the art of describing dances by signs, as music is described by notes, and that his work was entitled Orchésographie; but they give to the works of Beauchamps and Feuillet the title of Chorégraphie.

It seems strange to me that Sir John Weaver, who not only understood the French language but taught Feuillet English, in order that he (Weaver) might present "a just and exact translation" of his friend's work, than which he said no better could be devised, could deliberately change the title without saying a word in reference to it. He speaks of the work of Beauchamps, but nowhere does he even mention the word choregraphy.

It has been a custom for hundreds of years with authors and publishers to change the titles and dates of books, to revive interest and promote their sale. This may have been the case subsequently with Feuillet or his publisher.

Mons. Favier had a system of chorégraphie of his own in manuscript which was never printed. Some general explanation of it is made in the Encyclopédie ou Dictionnaire Raisonné des sciences, des arts et des métiers mis en ordre et publié, par M. Diderot ; et quant à la partie Mathématique, par M. D'Alembert—3me edition—Geneve et Neufchatel, 1778, tome vii, pp. 808, 809, 810.

Mons. Dupré introduced some of his own ideas in chorégraphie. But after the French revolution the whole of society was so completely deranged that almost every Parisian dancing master seemed to consider it necessary to construct a choregraphy of his own.

Ersch & Gruber's Encyclopedia, Leipzig, 1830, and Graesse's Trésor de Livres Rares et Précieux ou Nouveau Dictionnaire Bibliographique—Dresde, 1859—mention Arbeau's Orchésographie.

If we are to believe Die Allgemeine Deutsche Real-Encyclopädie fur die gebeldeten stände, Conversations-Lexicon, 10th edition, Leipzig, F. A. Brockhaus, 1852, Le Feuillet improved this art and Beauchamps perfected it. This, however, is chronologically incorrect. Beauchamps was contemporary with the reign of Louis XIV, while Feuillet, or Lefeuillet, issued his work in 1701.

We are told that the Egyptians possessed some such

method of dance writing, and it is said that the Romans also wrote their dancing through certain characters which are lost.

There were, however, many opponents to all such systems, for Sir John Gallini, in his ingenious publications on dancing, London, 1765, says "the article of Chorography," or the art of representing dances by signs, "in the French Encyclopædia, is universally exploded as unintelligible and useless."

The British Encyclopædia also discouraged the use of the system, citing among other reasons the fact that it was subsequently not allowed a place in the French Encyclopædia.

Francis Peacock, Aberdeen, 1805, regrets the neglect of "Chorography, or, as Mr. Weaver terms it, Orchesography."

Théleur invented two systems of "Chirography," or the description of dances by characters and numerical figures. He explains them in his "Letters on Dancing," London, 1831.

Mons. St. Léon, of Paris, invented, in 1852, a similar system, which he called Stenochorégraphié.

As such a variety of terms has been applied to the description of dances by means of characters or signs, I have cited the foregoing lexicographies and works of authority. It is no proof, because the preponderance of authors quoted give choregraphy (or choregraphy, as it was sometimes called) as the term for the description of dances by signs, that orchesography is the proper term for an ordinary treatise upon dancing, as implied by Webster and Worcester. Without doubt some of these authorities successively copied from each other these definitions. The edition of 1861 of Webster's Dictionary does not contain these words. The definitions in the present edition of Webster are identical with those of Worcester. Johnson's does not contain them.

Amongst the many works on dancing, old and recent, in my possession, there is no treatise, nor mention of any with the name orchesography, except in explanation of dances by signs; and as the Greek roots of both words are synonymous, I have concluded that the oldest work extant on the subject

of the description of dances by "characters or demonstrative figures," is entitled to the first consideration. This, together with the sense in which Cellarius and Renausy of Paris, Coulon of London, and others in their treatises now employ the word choregraphy, induces me to submit the following definitions:

Choregraphy is a description of the steps and figures of dances by means of technical language, with or without the music or diagrams representing the lines or directions which constitute the figures.

Orchesography is a description of the *minutiæ* of steps by means of characters or signs, without other language, written upon and near diagrams of the lines or directions which constitute the figures of dances. Choregraphy is the usual system employed to render written descriptions intelligible. This book is both choregraphic, or technical and explanatory of choregraphy, or the technical language of dancing. Where technicalities are indispensable I have, of course, retained and explained them; but where they would be cumbrous, inexplicit and dispensable to the novice, analysis is substituted.

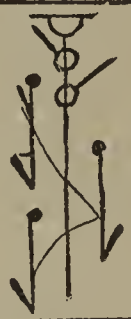
Notwithstanding that choregraphy is not always clear, orchesography has failed to supplant it. The characters of the latter are too cumbrous and perplexing ever to meet with encouragement.

Unless some enthusiasts have attempted its re-introduction, there has been no treatise on dancing by means of characters or signs since the Sténochorégraphie of Mons. St. Léon in 1852. The "Chirographies" of Mons. Théleur as well as an English translation of Mons. Feuillet's Orchésographie, by his friend, colleague and contemporary, Sir John Weaver, I have in my possession.

Page 70 contains a *fac-simile* of a page from Weaver's Feuillet's Orchesography. Page 71 is a *fac-simile* of one of six pages descriptive of the "Rigadoon" supplemented by Weaver. Pages 72, 73, 74, 75, contain an exact copy of a "Description and Choregraphy of the Menuet de la Cour," by M. Eugene Coulon, of London.

# TABLE
## of
## Bouree steps or Fleurets

Bouree
step forw:

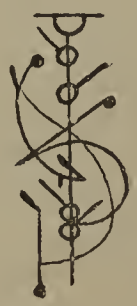


backw:

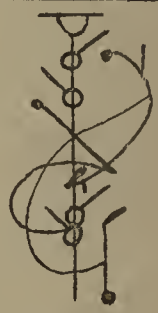
backw: y^e
last op: sidew:

1.st backw:
2.d beat bef:
3.d forw:

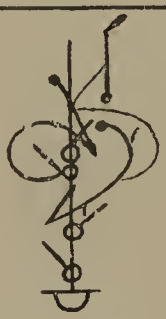
y^e same.



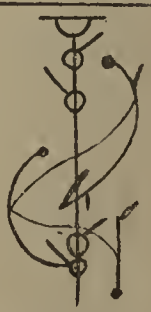
1.st backw:
2.d beat: &
incl. beh:
3.d forw:

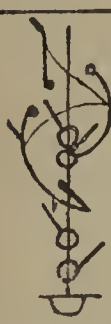


y^e same.



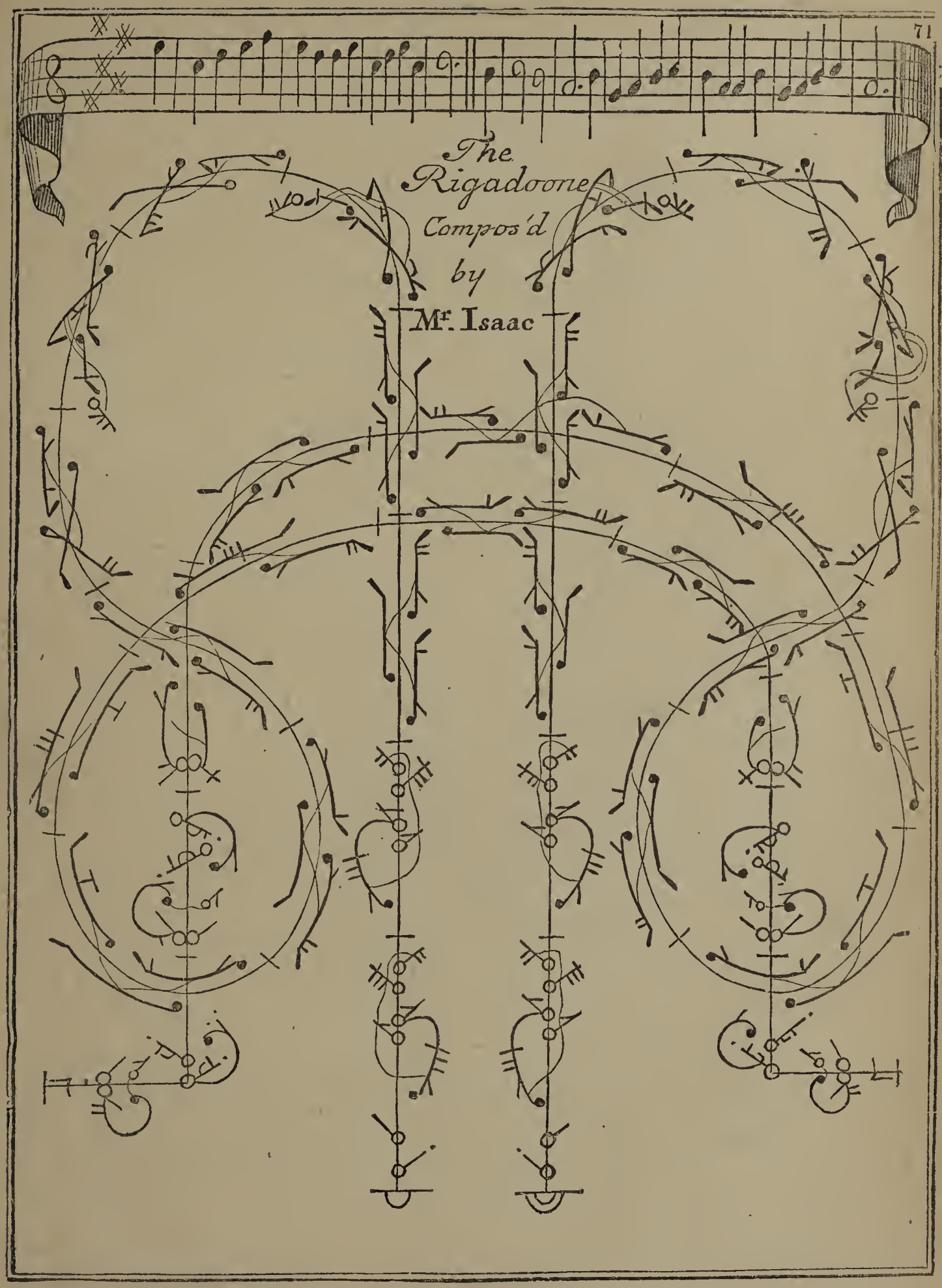
1.1.st backw:
3.d forw:





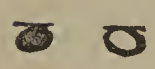
y^e same.

1.st backw:
2.d joyn'd
3.d forw:

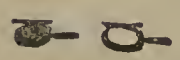

The
Rigadoone
Compos'd
by
Mr. Isaac

## COULON'S

# *DESCRIPTION AND CHOREGRAPHY OF THE MENUET DE LA COUR.**

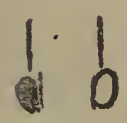


1. One bar rest for the gentleman to take off his hat.



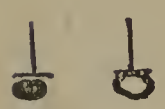
2. One bar to prepare and two bars to perform the bow of the gentleman and the courtesy of the lady.

3. One waltz step in going forward and in turning half round to face each other—one bar.



4. One bar while preparing for the bow and courtesy, and two bars while performing them.

5. Return to places in giving hands with *Pas de Bourré* forward. *Coupé* backward, the gentleman brings the left foot behind, the lady the right foot forward—two bars. (After this the lady and gentleman always dance with the same foot).



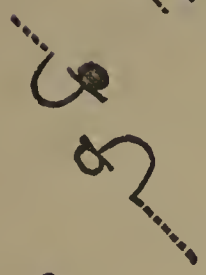
6. *Pas Grave* forward in giving the hand—two bars.

7. *Coupé* forwards, *coupé* backwards in facing each other. *Jeté* to the right. *Pas de Bourré* behind and before. *Coupé* backwards and bring the left foot behind—four bars.

* Explanation of the signs.—Gentlemen ●. Lady ○. Give hands..... Figures —— - - -

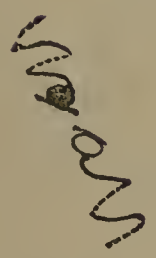
8. *Pas Grave* forwards, and *Pas de Menuet* forwards in turning—four bars.

9. Two *Pas de Menuet* to the right in passing before one another—four bars.



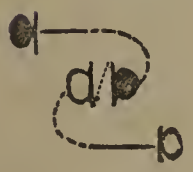
10. One waltz step. *Coupé* backwards—two bars. The gentleman resumes his hat.

11. *Pas de Bourré* forwards and *assemblé* before—two bars

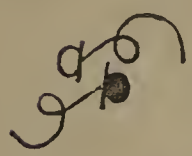


12. *Coupé* backwards, and two *battements*, repeating it four times in going backwards—four bars.

13. Bend and rise twice. *Sissonne* with the left foot. *Coupé* backwards and bring the right foot forwards—four bars.



14. *Pas Grave* (to present the right hand). *Pas de Bourré* forwards. *Assemblé* before and place the right foot at the right—four bars.



15. Two waltz steps. *Pas de Bourré* forwards, *Coupé* backwards and place the right foot behind—four bars.

16. *Pas Grave* (to present the left hand). *Pas de Bourré* forwards, *Assemblé* before and place the left foot to the left—four bars.

17. Two waltz steps *Pas de Bourré* forwards, *Coupé* backwards and place left foot behind—four bars.

18. *Coupé* forward, *Coupé* backward. *Pas de Bourré* forwards, *Assemblé soutenu*, left foot before—four bars.

19. Minuet step to the right—two bars.

20. Minuet step to the left—two bars.

21. *Pas de Bourré* behind and before, one half round. *Pas de Bourré* behind and before, half a round. *Pas de Bourré* behind and before (done quickly). Rise and turn on the toes to bring the left foot forward and change the feet—four bars.

22. *Coupé* forward, and *Assemblé* before, in bringing alternately one and the other shoulder forward. Repeat this three times. Slide the left foot to the left. *Pas de Bourré* behind and before, finishing with the left toe pointed behind—four bars.

23. *Pirouette* on both feet finishing on the left foot. *Coupé* backward and place the left foot behind—four bars.

24. *Pas Grave* (to present both hands). *Pas de Bourré* forward. *Assemblé* before in facing each other. Turn half round in keeping the left hand of the lady. Place the left foot to the left for the gentleman, and the right foot to the right for the lady—two bars.

25. *Coupé* forwards, *Coupé* backwards—two bars.

26. Give both hands to each other. *Pas de Bourré* before and behind. *Coupé* backwards and place the left foot behind for the gentleman, and the right foot before for the lady—two bars. Repeat the figures 1, 2, 3, 4, 5 to conclude.

N. B.—There are five different *Pas de Menuet* (or minuet steps). One to the right, two to the left, one forward ; and one forward and turn round ; all *Pas de Menuet* begin with the right foot and occupy two bars ; they are composed of one *Demi-Coupé*, which occupies one bar, and one *Pas de Bourré*, which occupies the other bar.

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[Advertisement of Jan. 2, 1874.]

## *LE MENUET DE LA COUR.*

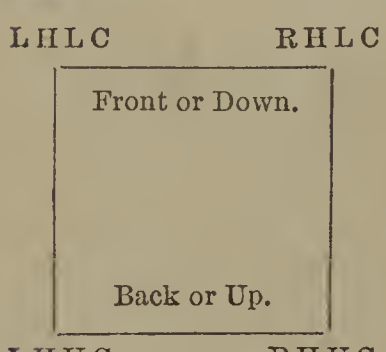
Mr. De Garmo announces, as a novel and distinguishing feature of his system of instruction, the revival of the courtly Minuet in a modified form, suitable to the usages of modern society. Parents justly complain that the virtual abrogation of dancing, in its technical form and practice, lessens the chances of their children exemplifying the adage that "they move easiest who have learned to dance." The public at large complain also of the narrow limits within which fashionable dancing is at present reduced, being confined almost entirely to the monotonous practice of the waltz. Mr. De Garmo deems it desirable and expedient to revive, particularly for the benefit of young ladies and children, the Menuet de la Cour. This dance, replete with elegance, grace and dignity, was invented in the ancient province of Poitou, France. It was first danced at Paris in 1653, by Louis XIV, who was passionately

fond of the art. That stately monarch danced the Menuet to perfection. But it did not become general until 1710, when Marcel, the renowned master, was at the height of his fame. It was introduced into England in the eighteenth century, and was revived under the special auspices of her Majesty, Queen Victoria, for the *bal costumé* given at Buckingham Palace, June 6, 1845. There is no reason why the grace and dignity, the continuous movement, the courtesy, the *pas grâve*, the skilfully managed train, and even the silk stockings and low heeled parlor pumps, traditionally associated with the Menuet de la Cour, should not ere long become the rage in the most fashionable circles of our own republican society.

## CHOREGRAPHY OF LE MENUET DE LA COUR,

### WITH MODIFIED MOVEMENTS BY WM. B. DE GARMO.

The diametrical or flat side of these figures represents the face or facing.




The accompanying diagram represents the room—or square upon which the dancers move—the top line being the foot of the room or square, the bottom line the head. Therefore, in designating the directions, I have made the angles or corners of the front side of the square (L H L C) Left Hand Lower Corner, and (R H L C) Right Hand Lower Corner. The two other angles are, respectively (L H U C), Left Hand Upper Corner, and (R H U C) Right Hand Upper Corner.

The numerical figures, except those showing the measures of music, designate the counts or steps in conformity with the beats of the measure. The time is 3-4 and slow. Where the movement is incomplete in three counts, I sometimes count six, filling two measures, as in the bow of the Minuet, and many other places.

A brief explanation of the lady's part is given on p. 84.

The music of the Minuet will be found at the end of the book.

It was contrary to my original intention to insert in this book any dance which rendered the use of technical terms for steps obligatory, but as teachers from various sections of the United States have asked me for the choregraphy of this dance, I insert it especially for them.

## GENTLEMAN'S PART.

1ST STRAIN TWICE—16 MEASURES.

**No. 1.**

| | Measures. |
|---|---|
| Point left foot to 2d position (1, 2); change weight to left foot (3, 4); draw right foot to 3d position in front (5, 6). | 1 2 |
| Bow (1, 2, 3, 4, 5, 6). | 3 4 |

4 measures.

No. 2.

| | |
|---|---|
| 3 *Pas Marché** forward, commencing with right foot (1, 2, 3). | 5 |
| Face partner, placing left foot to 2d position (4); draw right foot to 3d position in front (5, 6). | 6 |
| Bow (1, 2, 3, 4, 5, 6). | 7 8 |

4 measures.

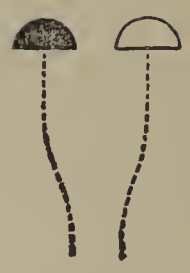
N. B.—On the last beat in the 8th measure *Rond de Jambe*† with right foot, finishing in third position behind, at the same time pivoting a quarter way round to the right on the ball of left foot to face up the room.

* *Pas Marché.*—Walking step; one step to each beat in the measure.

† *Rond de Jambe.*—Round the leg; resting upon one foot and describing a circular movement with the other. The *Rond de Jambe* above intended is to start from 3d position right foot in front and describe a circular movement with right foot until it reaches 3d position behind.

Measures.

No. 3.



2 measures.

6 *Pas Marché* commencing with left foot and finishing in place, making a half turn during the movement to face down the room and bring right foot in front in 3d position (1, 2, 3, 4, 5, 6). — 9, 10

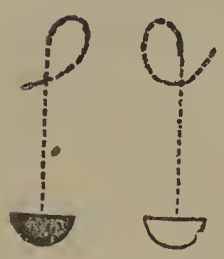
No. 4.

*Pas Grave** (1, 2, 3). — 11

2 measures.

Point right foot to 4th position in front, look at partner and take her left hand (1, 2); throw weight on right foot (3). — 12

No. 5.

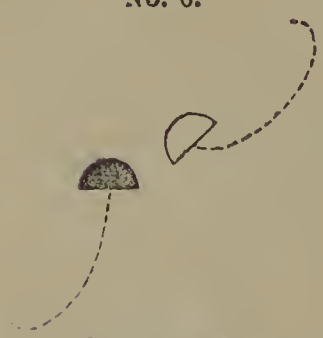


2 measures.

*Pas de Menuet.*—Draw left foot (heel raised) nearly to 5th position and bend (1);† step forward with left foot (2); draw right foot (heel raised) nearly to 5th position and bend (3). — 13

Step right foot (1); step left foot towards partner (2); place right foot behind left foot, disengage the hands and pirouette to face L. H. U. C. (3). (The lady turns *à l'envers* to face R. H. L. C.) — 14

No. 6.



2 measures.

*Pas Marché* (1, 2, 3) commencing with right foot. — 15

Step around to the right with left foot (1); pivot on the ball of the left foot and at the same time *Rond de Jambe* with right foot, finishing at corners, right foot in front (2, 3). — 16

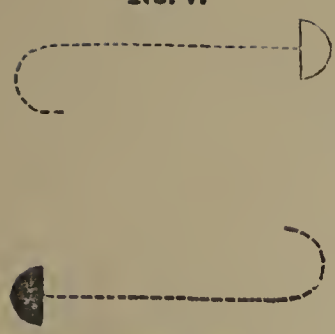
* *Pas Grave.*—Standing in 5th position bend both knees (1); rise on toes (2); fall on backward foot, the heel of forward foot raised—the toe remaining on floor (3).

† The word *bend* or *bending*, frequently used in the description of this dance, refers to the knees only, and does not imply bowing.

2D STRAIN—19 MEASURES.

| | Measures |
|---|---|
| *Pas Grave* (1, 2, 3). | — 1 |
| *Pas de Menuet.*—Glide right foot 4th position (1); draw left foot to 3d position behind (heel raised) and bend (2); step left foot 4th position (3). | 2 |
| Draw right foot to 1st position and bend (1); glide right foot forward (2); draw left foot to 1st position and bend (3). | 3 |
| *Pas Marché* left foot (1); right foot (2); draw left foot to 5th position in front, turning so as to present right side to L. H. L. C. (3). | 4 |
| Bend (1); glide right foot to side (2); point left foot 2d position (3). | 5 |
| Place left foot in 5th position behind (1); step right foot to side (2); place left foot in 5th position behind (3). | 6 |
| Repeat steps of 5th and 6th measures. | 7 8 |
| Glide right foot forward, bending slightly (1); point left foot in 2d position (2); rise slightly on right foot (3). | 9 |
| Glide left foot backward, bending (1); point right foot in 2d position (2); rise slightly on left foot (3). | 10 |
| 4 *Pas Marché* beginning with right foot (1, 2, 3, 4); *Assemblé** right foot in front, rising on toes (5, 6). | 11 12 |

No. 7.



4 measures.

No. 8.

4 measures.

No. 9.

4 measures.

The gentleman should now have his right side presented to R. H. U. C., and the lady her right side presented to L. H. L. C. The lady and gentleman should also be near each other

* *Assemblé.*—The left foot being in front in 4th position, the right foot, in describing a semi-circular movement, is brought in front in 5th position with the weight upon both feet, slightly rising.

In performing the next four measures the partners should constantly keep their faces turned toward each other.

Measures.

No. 10.

4 measures.

Point right foot 2d position (1); change weight to right foot (2); *Rond de Jambe* left foot behind, 5th position (3). On the 2d and 3d counts pivot on ball of right foot nearly half round to the left. — 13

Reverse steps of 13th measure by pointing left foot to 2d position, &c. — 14

Repeat steps of 13th and 14th measures, finishing with right foot in front, gentleman facing *down*, lady facing *up*. — 15, 16

No. 11.

*Pas Grave* (1, 2, 3). — 17

Glide forward right foot (1); place left foot across and in front of right foot and pirouette on both feet (2, 3). — 18

3 measures

Glide backward (facing partner) with left foot, bending (1); *Rond de Jambe* right foot, finishing right foot in front (2, 3). — 19

1st strain twice—16 measures.

*Pas Grave* (1, 2, 3). — 1

No. 12.

4 measures.

*Pas de Menuet*, approaching each other: Glide right foot (1); bring left foot to 3d position behind, bending (2); glide left foot forward (3). — 2

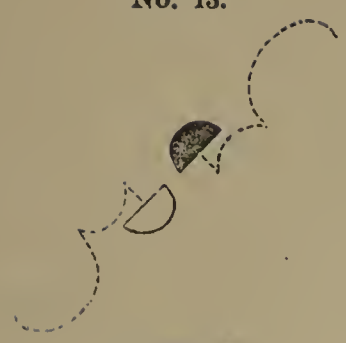
*Pas Marché*, beginning right foot and give right hands (1, 2, 3). — 3

*Coupé Dessus** left foot in front, bending (1); point right foot 2d position (2, 3). Lady facing L. H. L. C.; gentleman facing R. H. U. C., with right shoulders presented to each other. — 4

* *Coupé Dessus.*—Coupé over—that is, leap upon left foot, placing it in front of the right, at the same time slightly raising the right.

Measures.

No. 13.



4 measures.

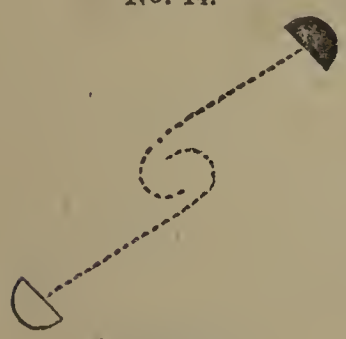
Glide right foot to 4th position (1); point left foot 2d position (2); rise on right foot (3), facing each other. } 5

Glide back left foot and disengage hands (1); place right foot behind (2); turn (3), *à la Valse*, to face corners. } 6

*Pas de Valse** to corners, lady to L. H. U. C., gentleman to R. H. L. C. (1. 2, 3). } 7

Glide backward (facing partner) with left foot, bending (1); *Ronds de Jambes*, bringing right foot behind (2, 3). } 8

No. 14.

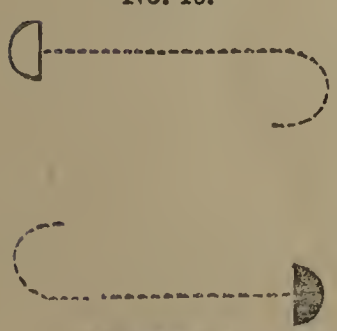


4 measures.

No. 15.

4 measures.

No. 16.



4 measures.

Figures in diagrams 14 and 15 are the reverse of those in diagrams 12 and 13, commencing with left foot and giving left hand. } 9, 10, 11, 12, 13, 14, 15, 16

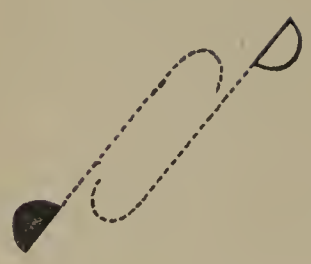
2D STRAIN—19 MEASURES.

Figures in diagrams 16, 17, 18, 19 and 20 are the reverse of those in diagrams 7, 8, 9 10 and 11, commencing with left foot. } 19

* *Pas de Valse.*—Similar to *Pas Marché*

Measures.

No. 17.



4 measures.

No. 18.

4 measures.

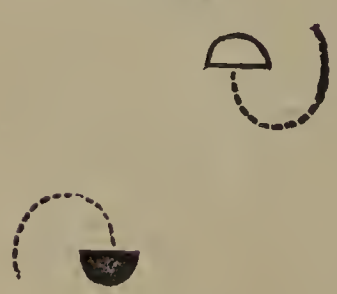
2D STRAIN—19 MEASURES.

Figures in diagrams 16, 17, 18, 19 and 20 are the reverse of those in diagrams 7, 8, 9, 10 and 11, commencing with left foot. } 19

No. 19.

4 measures.

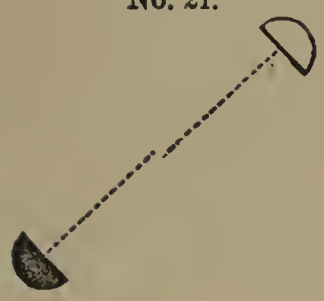
No. 20.



3 measures.

1ST STRAIN THREE TIMES—24 MEASURES.

No. 21.



4 measures.

Measures.

*Pas Grave* (1, 2, 3). 1

*Pas de Menuet:* Glide right foot (1), approaching each other; bring left foot to 3d position behind, bending (2); glide left foot forward (3), slightly raising the hands. 2

*Pas Marché* (1, 2, 3), beginning with right foot and take both hands, facing each other. 3

*Coupé Dessus,* bringing left foot in front (1); point right foot 2d position (2, 3). 4

No. 22.

4 measures.

Glide right foot *down* (toward the front); the lady at the same time glides left foot *down* (1); point left foot 2d position (2); rise on right foot (3). 5

Bring left foot to 5th position behind (1); step sidewise right foot (2); point left foot to 2d position (3); gentleman drops lady's right hand. 6

Bring left foot to 5th position behind (1); step sidewise right foot (2); glide forward left foot, bending and bringing right foot to 5th position behind (3)—the 2 and 3 are a *Pas de Basque.* 7

Glide backwards and *up* with right foot, bending (1); *Ronds de Jambes,* finishing right foot in front and facing front (2, 3). 8

No. 23.

1 measure.

The "Honors" of the Minuet, explained in the first thirteen measures, in accordance with diagrams Nos. 1, 2, 3, 4 and part of No. 5, follow here.* Then, still retaining hands, the gentleman leads the lady diagonally to the left (see diagram 23) with three *Pas Marché,* commencing with the

* Sometimes, as a scenic dance, the Gavotte precedes these concluding "Honors."

No. 24.

2 measures.

right foot for the gentleman and left foot for the lady—one measure; then, dropping the hand, he steps to the side with left foot (see diagram 24), and draws right foot to 1st or 3d position, and bows to the lady, who at the same time courtesies, taking the remaining two measures of music, and leads her to a seat.

## LADY'S PART.

During the first sixteen measures—in the "Honors" of the Minuet—the lady uses the contrary foot to that of the gentleman. Both use the same foot afterwards until they reach the figures accompanying diagram No. 21, when the lady uses the contrary foot to that of the gentleman and continues to do so to the end.

An explanation of the first eight measures for the lady, I think will suggest the manner in which the remaining part should be done.

| | Measures. |
|---|---|
| Point right foot to 2d position, (1, 2); change weight to right foot (3, 4); draw left foot to 3d position in front, (5), and pass it to 4th position, throwing the weight upon it and raising the backward heel (6). | 1 2 |
| Courtesy by bending both knees, throwing the weight upon the backward foot (1, 2, 3). Rise on 4, 5, 6, the weight still upon the backward foot with the left heel raised in 4th position. | 3 4 |
| 3 *Pas Marché* forward, commencing with left foot (1, 2, 3). Face partner, placing right foot to 2d position (4); draw left foot to 3d position in front (5) and pass it forward to 4th postion, throwing the weight upon it and raising the backward heel (6). | 5 6 |
| Courtesy as before (1, 2, 3, 4, 5, 6), except to pivot to the left on the right foot, and at the same time *Rond de Jambe* with left foot on the last beat in the 8th measure. | 7 8 |

POSITION FOR ROUND DANCING.

# *ROUND DANCES.*

## GENERAL PRINCIPLES.

Frequent importunities for the written analyses of steps induce me to submit the subjoined descriptions. Considering that all attempts to establish a universal orchesography have failed, and that a strictly technical explanation is not at all times perspicuous even to the professional, it may be understood that although an explanation, in ordinary, untechnical language of the various kinds of springs, glides and positions, and exactly the time to execute them, as well as the proper poising of the body, will be of advantage to pupils, it does not suffice to make good dancers of those who receive no pracical assistance. In order to counteract erroneous impressions and the many peculiar tendencies of pupils, including the improper direction of the weight of the body, the teacher, when imparting his instruction, is often obliged personally to exaggerate the movements; therefore it is presumed that, in connection with the written descriptions, the reader will profit by his observations of the practical illustrations of experienced dancers.

The present style of Round Dancing is of a gliding character—different from the old style of solid stepping and high hopping and leaping—retaining, however, the attendant springs—the bendings and risings or actions of the knees—with the feet turned out in the natural position, a little less than a right angle.

The position is of the utmost importance. Preparatory to commencing, the lady takes position on the gentleman's right, as in Quadrille dancing. The gentleman places his right arm round the lady's waist, supporting her firmly, yet gently. The hand should lie flat upon the waist, with the fingers together, and the elbow sufficiently raised to prevent depression of his right shoulder.

The lady's left hand rests lightly upon the gentleman's right arm, about the height of her shoulder or chin, the fingers together and curved, and not grasping or bearing down upon the gentleman's arm.

A proper carriage regulates position as well as movement, flexibility and elegance of manner, and does not inflict needless weight upon the gentleman.

The gentleman holds the lady's right hand with his left. The lady turns the palm of her right hand downward. The gentleman places the inner side of the fingers of his left hand against the inner side of the fingers of the lady's right, his thumb being alongside and touching his forefinger, and covering the knuckle of the lady's little finger, so that her fingers do not project beyond his, and thus lightly clasps the hand.

The lady's right arm should be nearly straight, but not stiff. The gentleman's left arm should be slightly bent; his elbow inclined slightly backward, about seven inches from his body. (See illustration, p. 84.) It is inelegant to place these hands against the gentleman's side or hip—they should be kept clear of the body.

When the gentleman's arm does not rest firmly upon the lady's waist, his hand slips away, and, losing his position, he is grasping at the lady's waist. The lady has no support, and dances ungracefully simply because the gentleman does not sustain her properly, fails to step in unison with her, or turns himself insufficiently.

If the gentleman bends his right elbow too much, he draws the lady's left shoulder against his right, thereby drawing the lady too close. The gentleman's right shoulder and the lady's left should be nearly as far apart as the other shoulders.

The gentleman will regulate the proper distance between himself and his partner, neither drawing her so close as to prevent her freedom of movement, nor standing so far off as to give her merely a feeble support.

It is in bad taste to remain standing in waltz position waiting for the commencement of a strain of music, and much

worse to let it go by and still stand in position waiting for another strain. The position should be taken and the dance begun at the same moment; but the beginner must necessarily, in his preliminary practice, familiarize himself with the minutiæ of the waltz position. He should stand in 1st position (see diagram, p. 61), with the right foot opposite his partner's right foot. The feet should at all times be turned out naturally.

The lady in all round dances commences with the right foot, and the gentleman with the left. As the dancing is upon the front part of the feet, the weight should be inclined forward, never backward. The heels may sometimes touch the floor, but little or no weight goes upon them. The heel should never, in society dancing, touch the floor before the toe. Do not look in your partner's face, but over the right shoulder—your position being a little to your partner's right, your own left—but do not lean over it.

The principles of dancing are in perfect accord with grace and hygiene. In round dancing the body should be poised as that of a soldier in "double time"—the weight inclined forward, not from the hips only but from the balls of the feet.

The upper part of the body should be quiet. The head should be held in a natural position, neither turned to one side nor the other, projecting forward nor backward; the eyes neither cast up nor down. I do not mean that the head and eyes should be immovably set, but that they should not be affectedly, or ludicrously, or improperly turned.

The knees should not be constantly bent nor constantly straight, but should acquire an appropriately timed flexibility—at times being bent, at other times straight, and intermediately in the act of bending or straightening, or, as in walking, one knee bent while the other is straight—an uninterrupted, non-spasmodic bending and rising, as I essay to explain in the analysis of the different round dances.

If the action of the knees be in conformity with the movement, the natural play of the ankle will be acquired intuitively.

To dance easily, gracefully and pleasurably, the body should be poised in conformity with the principle of natural philosophy which tells us that the line of direction of the centre of gravity must fall within the base. All semblance of rigidity as well as of extraordinary looseness, which might be mistaken for suppleness or elasticity, should be carefully guarded against.

There are many false positions, the inelegancies of which could be more easily demonstrated ocularly than in a written description.

If the gentleman does not hold his partner properly, thereby causing most of the difficulties mentioned, or permits himself and partner to frequently collide with other couples, when there is room to escape, he cannot lay claim to be a good dancer.

If the gentleman is so inexperienced as to force the lady backward, she should check it by immediately turning herself to the right or left, at the same time notifying him that it is dangerous. In order to be prepared against improper guiding, I would suggest to ladies the practice of backward movements without a partner, taking care to keep the weight well forward.

The lady should not stop suddenly in the valse, but should previously intimate her intention to the gentleman.

The gentleman should not suddenly disengage himself from his partner at the exact moment they cease dancing, before the rotary impulse shall have lost its effect.

In answer to the oft repeated question, "How is the lady to know when you are going to reverse or change to the right?" I would say: If the gentleman knows the step and how to support his partner, he will not ask this question. If he knows neither of these the answer may be unintelligible to him. The question should be, not "How is the lady to know when you are going to change," but "How do you change from the right to the reverse, and *vice versa?*" The answer to the latter is given in the analysis of the Waltz and Glide Waltz. Presuming, how-

ever, that the former question requires an answer, and that the gentleman may have practiced the dance without a partner and experienced difficulties upon his first attempt with a lady ; that he may lack confidence in himself, lose or destroy his step, fail to adjust his carriage or properly support his partner, I would say—first correct these faults ;. then I would say, some things do not require intelligence. It does not require intelligence on the part of a ship to obey its rudder, nor on the part of a basket to go where it is carried, nor on the part of the lady who understands the step to be guided by her partner. My readers will pardon this association of ideas, but the comparison is more applicable than any other I might employ. If there were resistance on the part of the ship or basket, other than its own weight and natural inertia, there might be difficulty ; the lady will therefore submit herself to the guidance of the gentleman ; but, unlike the basket, she will interpose little or no weight. Experienced dancers understand this.

As it is less natural to retreat and reverse than to advance and turn to the right, a greater effort is at first necessary to obtain an equal impetus and ease.

The cultivation of a varied style, and the combination of different steps by our best dancers, without disconcerting their partners or causing an alteration of their partners' steps, is truly artistic.

A persistent, unvaried combination step, which necessitates the monotonously regular elision of a part of a legitimate dance, does not display an accomplished dancer ; therefore, I would suggest the alternate practice of the uniform, legitimate Waltz, Glide Waltz and Redowa, the smooth passage from one to either of the others, and their varied combination.

Individuals who acquire a diversified style easily accommodate themselves to different partners, while many dancers render themselves proficient only in their favorite dance, and cannot accommodate themselves to others who cultivate simply a different step or peculiarity. Thus, for example, the

lady may execute the *Valse à Trois Temps* excellently, while the gentleman may be proficient in the Redowa or Glide Waltz, or *vice versa;* yet, if these movements be not artistically blended, they will not harmonize, and the partners cannot dance together agreeably.

Even among those who possess a diversified style every one has his individuality. No two persons write alike. A man cannot write his name twice the same. There is no duplicate in nature. No two persons dance alike. While their movements harmonize and they dance together agreeably, one may appear graceful and the other awkward. When their movements harmonize and no awkwardness presents itself, this individuality is not only natural and necessary, but it pleasingly diversifies *le tout ensemble.*

The advance, the retreat, the turn to the right or left, all the guiding devolves upon the gentleman. Not only does he direct the revolutions in their lesser orbits, but he describes a series of greater orbits, arcs and right lines, varying according to his own inclinations, his own or his partner's proficiency, the movements of other couples, to prevent collision, to gain more space, or to gracefully manage the lady's train. Thus, while he never forces the lady backward, which her train precludes, he constantly varies his right lines, arcs, or greater orbits, whirling to the right and reverse on one arc, orbit or line, again on another, quietly resting or balancing, or almost imperceptibly maintaining the action of the dance, awaiting an opportunity to escape through the surrounding pressure, then accelerating the movement by means of lengthened backward steps, he reaches an open space, and subdues and modifies, quickens and retards, walks and gives action to the step, simplifies and embellishes his movements at will, without ever subjecting himself to the title of an extravagant dancer.

In the analyses of the different steps each dance is given separately. Each movement, as explained, should be understood and properly executed before passing it. Although the

steps are analyzed mostly for the gentleman, the lady may practice from the same theory, but when dancing together the lady will commence with the right foot. The practice and the observation of the dancer will suggest combinations that are practicable and how to use them, although combinations are not essential.

## THE POLKA.

The step of the Polka consists of a hop, three glides and a rest. The music of the Polka is in 2-4 time. In order to apply the step to the music, we make it, as it were, in 4-8 time, counting four to each measure of music—each measure taking about a second of time by the watch. The hop, like a grace note in music, does not count, the glide following quickly, almost simultaneously. The forward or advancing step may be analyzed as follows: Stand nearly in first position, with the weight of the body on the right foot, the heel of the left raised; hop slightly on the right foot (bending the knee sufficiently before and after the hop to make it lightly and easily) and almost simultaneously glide the left foot directly forward to 4th position (count *one*); glide right foot behind the left to 3d position (count *two*); glide left foot forward to 4th position again (count *three*); rest (count *four*—in all one measure); then throw the weight on left foot, hop on the left, and glide right foot quickly forward to 4th position (*one*); glide left foot behind the right to 3d position (*two*); glide right foot forward again to 4th position (*three*); rest (*four*—in all two measures of music); and continue across or around the room in the same manner until the movement becomes easy and natural. At first, practice slowly without regard to time, but as soon as you can do so, begin to time the movement. The weight should be inclined forward without compressing the chest or rounding the shoulders. The step should be made on the ball of the foot. If the heels touch the floor occasionally be sure that little or no weight goes upon them.

When the spring which accompanies the hop becomes suffi-

ciently elastic, thereby giving the dancer an easy action of the knees—an essential requisite to good dancing—the hop may be so modified as to be nearly imperceptible, and finally should be discarded altogether; but take particular care not to lose the elasticity of the knee, which the hop is intended to give. Although the hop, or the spring which belongs to it, precedes the glide, which counts *one*, it is omitted at the beginning, when you start off with your partner, the movement commencing with the glide. The gentleman makes the first glide with the left foot, the lady with the right.

### THE BACKWARD STEP.

Stand on the right foot, the toe of the left lightly touching the floor. Hop slightly on the right foot, bending the knee sufficiently to make the hop lightly and easily, and almost simultaneously glide the left foot backward to 4th position (*one*); draw the right foot nearly to 3d position in front (*two*); glide left foot backward again to 4th position (*three*); rest (*four*—in all one measure); then throw the weight on left foot, hop on the left and glide right foot quickly backward to 4th position (*one*); draw the left foot nearly to 3d position in front (*two*); glide right foot backward again to 4th position, (*three*); rest (*four*—in all two measures of music), and continue across or around the room in the same manner as in the forward step. The same modifications as explained with the forward movement are required in the backward step.

In moving backward, the weight should be forward, the heel of the backward foot raised.

### THE REVOLVING STEP OF THE POLKA.

First practice the step sidewise. Place the weight on right foot, hop or spring on right foot and almost simultaneously glide left foot directly sidewise to 2d position—count *one;* draw right foot to 1st position—*two;* glide left foot again to 2d position —*three;* rest—*four;* then throw the weight on left foot, hop*

* At the moment the hop or spring occurs, the foot that has no weight upon it should be drawn close to the other foot.

or spring on the left and glide right foot quickly to 2d position—*one;* draw left foot to 1st position—*two;* glide right again to 2d—*three;* rest—*four;* and continue practicing from side to side (*sur place*) until the movement becomes easy.

To revolve with this step: I would now suggest to the learner to take a piece of chalk and mark out a square on the floor, making each side about 28 inches in length. Then stand on one of the angles, presenting the back to the centre of the square, make three glides sidewise, as already described, and at the next angle hop on the left foot (or pivot with a slight spring), turning quarter way round to the right—making an exact right face, and almost simultaneously gliding the right foot on the next side of the square, facing the centre and so on, making three glides on each side of the square and a hop at each angle, alternately facing and turning the back to the centre of the square. When this movement becomes easy, it will be time to attempt a greater revolution.

To turn on a circle or a straight line will require a greater revolution than on a square, and the revolution is divided among all the movements. The dancer must turn steadily without interruption, taking particular care to make all the "*ones*" directly sidewise; the "*twos*" with the heels together, or nearly so; and if he turn steadily the "*threes*" will be backward with left foot and forward with the right.

To reverse: face the centre of the square at the start and make the facings at the angles to the left.

Preliminary to changing from the turn to the right to that of the left, or *vice versa,* the gentleman will use one polka step backward—commencing the backward step with the right foot preparatory to reversing, and with the left foot preparatory to turning to the right—filling one measure of music. This order of *le changement de tour* in all the round dances is the same.

## POLKA-REDOWA.

The music of this dance is borrowed, being that of the Polka-Mazurka, the time slightly accelerated. As its name is de-

signed to indicate, this dance is a composition of Polka and Redowa—the step being exactly the same as the Polka without the pause or rest, thereby altering its accentuation, the time being 3-4, the steps exactly fitting the beats of the measure. The Redowa or Pas de Basque was originally adapted to Polka-Mazurka music, and, consequently, was danced much slower than it is at present, adapted as it is to waltz and galop music. Hence the name Polka-Redowa—Polka step, Redowa time.

Comparatively few dancers have a proper knowledge of this step—making two glides and a leap—a kind of spurious Redowa movement. It does not follow that because the dancers keep time they are executing the proper step. For example: while a Polka-Mazurka is being played, one couple may dance the Polka-Mazurka, a second couple the Polka-Redowa, a third the *Galop à Trois Pas*,* a fourth a slow Redowa, a fifth a slow Waltz, and a sixth couple the Glide Waltz.

## POLKA-MAZURKA.

Time, 3-4.—This dance is composed of one Mazurka and one Polka step, counting *three* to each step—*six* in all—taking two measures of music.

Glide left foot sidewise to 2d position (count *one*); draw right foot to 1st position (*two*); place left foot in 2d position, with no weight upon it; hop on right foot (taking care always to bend the knee before and after a hop), and at the same time bring left heel against the right heel, all the weight still upon the right foot (count *three*). This completes the mazurka movement. Then turn half round with one polka step, commencing with left foot, and count *four, five, six.* Recommence the mazurka movement with right foot, the mazurka being always made sidewise, the revolution being made with the polka step only. The polka step adapted to this time is called Polka-Redowa. The reverse movement or turn to the left requires no difference in the step. The hop is to be modified as soon

* This dance has been injudiciously called the "Trois Temps." I say injudiciously, for the reason that the waltz is known as the "Trois Temps."

as the elasticity of the knee will permit it, so that the feet will not be entirely raised from the floor, in accordance with the gliding character of all the round dances.

## LA VARSOVIANA.

Time 3-4.—1st Part.—The gentleman turns half (or less) round with one polka step, commencing with left foot, counting *one, two, three;* then points the toe of right foot in 2d position, and remains in that position during one measure, counting *four, five, six.* He then makes a half turn (or less) with one polka step, commencing with right foot, counting *one, two, three;* then points the toe of left foot in 2d position, and remains in that position during one measure, counting *four, five, six*—in all, four measures. Repeat, making eight measures.

2d Part.—Two mazurka steps sidewise, commencing with left foot, counting *six;* turn half round with one polka step, counting *one, two, three;* point toe of right foot to 2d position —*four, five, six*—in all, four measures. Recommence the mazurka movement with right foot—four measures more.

The polka steps (or, rather, polka-redowa, as the time is 3-4) of the first part may be made in turning alternately to the left and right.

## THE SCHOTTISCHE.

Time 4-4.—1st Part.—Glide left foot to 2d position (*one*); draw right foot to first position (*two*); glide left foot again to 2d position (*three*); place the weight upon the left foot, holding the right foot close to the left (*four*). Repeat to the right —*five, six, seven, eight*—in all, two measures.

2d Part.—Leap or spring from the right to the left foot (*one*); hop upon left foot (*two*); spring from the left to the right foot (*three*); hop upon right foot (*four*). Repeat—*five, six, seven, eight*—two measures. Then first part again, and so on.

The first part may be done without turning, or a complete

revolution may be made to the right or reverse in the two measures, or the movement may be executed forward or backward.

The second part may be used in revolving to the right or left, in advancing or retreating.

Instead of the *pas de sauteuse* (hopping step) of the second part the galop may be substituted.

In moving forward in the 2d part, the foot that has no weight upon it during the hop must be in front in 4th position. In moving backward it must be behind. After a little practice the feet need not leave the floor at all.

## LE GALOP.

Time 2-4.—Glide left foot to 2d position (*one*); chassé (chase) the left foot with the right (*two*). Repeat to the right —*one, two.* Recommence and continue in the same manner.

To chase the left foot with the right on the 2d beat in the measure, the step may be explained in this way: The feet being in 2d position on the completion of the first step, throw the weight upon the left foot and bring right foot to 1st position, and almost simultaneously glide left foot to 2d position, the right foot chasing the other foot away. This is called chassé.

In commencing to revolve with this step, I would suggest to the learner to chalk out a square, and practice the facings explained in the Polka, p. 93.

The step of the Galop, like those of the other round dances, is made forward and backward, and in turning to the right and left.

The genuflexions occur on both counts; the risings occur intermediately.

## LA VALSE À DEUX TEMPS.

The step of this dance is the same as that of the galop danced to waltz music. Mons. Cellarius, in his work published at Paris, 1847, justly remarks, this dance (the *Deux*

*Temps*) might more appropriately have been named the *Valse à Deux Pas.*

This dance is sufficiently explained on pp. 114–115.

## LE GALOP À TROIS PAS.

OR THREE STEP GALOP.

(See foot note, p. 94.)

*Danced to Polka-Mazurka Music.*

This dance is the same as the Galop, with an extra chassé; that is, glide left foot to 2d position (*one*); chassé (chase) the left foot with the right (*two*), as described in the Galop, and repeat the *two* (the right foot chasing the left again), in all *three*—one measure. Repeated with the other foot—another measure; and so on continuously, forward, backward, to the right and reverse.

## DANISH DANCE.

Time 2-4. Step with left foot to 2d position (*one*); draw right foot to 1st position (*two*). This is done four times, counting *eight*, the movement being made sidewise to the left, during four measures of music; then *chassé* or galop sidewise to the right during four measures, counting *eight*. Repeat all the foregoing; then revolve with the galop step during sixteen measures. As in the other dances, the lady begins with right foot.

## LA ESMERALDA.

Time 6-8. Glide sidewise to the left with the step of the galop—one measure; turn (commencing with the left foot), *pas de galop*, during three measures. Recommence with the other foot, and so on continuously. Counterpart for the lady.

## LA RÉDOWA.

This dance is composed of a step known as the *pas de basque* and may be adapted to any of the dance music of society.

Formerly, as a *danse des salons*, it was applied to mazurka music; afterwards to waltz music; and for several years past it has been as it is now danced to waltz and galop music, the same as the Waltz proper and the Glide Waltz.

The technical analysis of the *pas de basque* may be indicated by a *jeté*, a *glissé*, and a *coupé dessous*—the commencement of the *jeté* partaking somewhat of the character of a *rond de jambe*. The following method, however, approaches more nearly to the gliding style of the Redowa, as now danced.

I will first give the analysis of the *pas de basque* with its accentuation in 2-4 time—as to the music of the Galop:

Stand in preparation upon the left foot with right foot in front, slightly raised from the floor between 3d and 4th positions, leap or spring from the left to the right foot, placing the right behind in 3d position, and almost simultaneously glide left foot forward to 4th position (*one*); glide right foot to 3d position behind (*two*); then raise left (the forward foot), leap or spring from the right to the left, placing the left behind in 3d position and almost simultaneously glide right foot forward to 4th position (*one*); glide left foot to 3d position behind (*two*); and so on continuously forward. The beginner should at first bend the knees considerably, as he makes the glide counting *one*, and rise on *two*. The leap, spring or *jeté* which precedes the glide counting *one*, like a grace note in music, does not count—it has no value in time—the glide following almost simultaneously. After some practice in this manner, and when the weight, bendings, risings and glidings are properly adjusted, the movement should be so modified as to accord with the present gliding style of dancing—the feet never raised from the floor. Therefore, in the more finished practice of the step, the leap which at first preceded the glide counting *one*, should be discarded, the accompanying action of the knees being retained.

To acquire the revolving step, at first practice sidewise, without turning, in this manner: Stand in preparation upon the left foot, with right slightly raised between 1st and 2d

positions ; leap or spring *sur place* (on the spot) from the left to the right foot and almost simultaneously glide left foot to 2d position—*one;* glide right to 1st position—*two.* Then raise left foot, leap or spring upon it and almost simultaneously glide right foot to 2d position—*one;* glide left foot to 1st position—*two.* Practice till the movement becomes easy and natural.

If the forward movement is understood as described, the analogy of the side movement will be sufficiently clear without further explanation. The bendings occur on *one,* the risings on *two.* The modifications pointed out in the forward movement are applicable to the revolving step.

The beginner should at first revolve very slightly with the side step, but no matter how much or how little he revolves the *ones* must be sidewise according to his facings. There is no difference in the step in turning to the right or left.

To move backward : Stand in preparation upon the left foot with right slightly raised in 3d position behind ; leap or spring from the left to the right foot *sur place,* and almost simultaneously glide left foot backward to 4th position—the heel of the left foot raised, the weight almost entirely upon right foot—*one;* glide right foot to 3d position in front—*two;* raise left, spring and almost simultaneously glide right foot backward to 4th position—*one;* glide left foot to 3d position in front—*two.* Practice till the movements flow steadily together.

In the foregoing explanation of the Redowa, it will be seen that the spring or leap does not count, and it precedes the glide which counts *one.* This springing at the beginning of a dance does not accord with the modern style of dancing ; therefore, the dancer will *omit the spring at the beginning* and commence with the glide ; but the spring or modified action suggested in lieu of it must be retained subsequently. The tyro must not forget that the extravagant bendings, risings and leapings are directed simply because he has been unable to acquire the step by looking on at the dance in its finished

form. If he perform the movements as explained in the *full time* of the music, there will be little difficulty in modification, and he cannot fail to profit by his observation of the various individualities of dancers in general.

The analysis and accentuation of the Redowa in 3-4 time, as to waltz music is as follows:

To advance: Glide left foot forward (bending principally with the right knee) to 4th position—*one;* glide right to 3d position behind (rising)—*two;* raise left foot and place it behind the right in 3d position (the left still raised), at the same time spring from the right to the left (thus raising the right) —*three.* Repeat by gliding *one* with the right foot, and so on continuously. It will thus be seen that in 3-4 time the leap or spring and the movement of the foot accompanying it have equal value in time with each of the glides—that is, the three counts in the step accord with the three beats of the measure of the music, and the step is the same as the *pas de basque,* executed to 2-4 time, differing only in accentuation.

The backward and side steps are analogous—the first glide counting *one;* the second glide *two;* the leap *three.*

To change the revolution from the right to the left and *vice versa* requires no alteration of the step; but it is better to use intermediately the backward step during one measure—the lady advancing—otherwise the change is apt to be too abrupt. Preliminary to the passage from the turn to the right to the reverse, the gentleman commences the backward step with the right foot; *vice versa* with the left foot.

## LA VALSE À TROIS TEMPS—(THE WALTZ.)*

### FIRST METHOD—THE ORIGINAL.

*See* THE WALTZ—THIRD METHOD, *p.* 110, *as now generally danced.*

Time 3-4. The step of the Waltz is divided into six counts

* The various steps of the Waltz family, consisting of the Waltz proper, Hop Waltz, Redowa Waltz and Glide Waltz, with their combinations and alternations, are indiscriminately called by novices the Waltz. While it is customary on the order of dancing to employ the generic title of Valse, it would be better otherwise to use the specific names in order not to confound them, as many persons ask to be taught the Waltz when they desire to learn simply the Redowa or Glide Waltz. Although the music of the Galop is retained the step is not used at present, the steps adapted to Waltz music being substituted.

or times, taking two measures—three counts to each measure exactly in accordance with the rhythm of the music.

I would suggest that the gentleman mark out a square, as in the Polka, p. 93, and commence on the left upper angle. From 3d position, right foot in front, glide directly backward (on the first side of the square) with left foot to 4th position (*one*); place right foot behind in 3d position, the heel of right foot raised (*two*); pivot upon the front part of both feet until right foot reaches 3d position in front, making an exact right face (*three*)—one measure. Then glide directly forward (on the second side of the square) with the right foot to 4th position (*four*); glide left foot about half its length in advance of the right, the toe of the left turned inward (*five*); pivot upon the front part of both feet until right foot reaches 3d position in front, making another exact right face (*six*); and so on upon the two remaining sides of the square, continuing the practice upon the square, until the movements flow together smoothly and uninterruptedly.

After some practice in this way, the gentleman will or should find himself pivoting upon the ball of the left foot, as he places the right behind in 3d position on the 2d count; thus, instead of commencing to pirouette or pivot upon the 3d count, the pirouetting will commence on the 2d count and terminate on the 3d. The 5th and 6th counts are analogous to the 2d and 3d. This enables him to make a greater revolution, and to revolve upon a circle. Should he desire to turn still more, to revolve upon a straight line or nearly so, the body will require a greater impetus in revolving. This increased impetus will produce the pirouetting requisite to an easy, smooth, uninterrupted, non-spasmodic, continuous action. Care must be taken to avoid the natural tendency to glide sidewise on the *ones* and *fours;* the *ones* must be directly backward with the left foot, and the *fours* directly forward with the right foot. These forward and backward movements must be in exact accordance with his facings. The beginner in the Waltz will acquire grave faults if he at-

tempts the movement faster than he can correctly accomplish it.

Another natural tendency of beginners in this dance is to throw the weight upon the backward foot on the completion of the sixth step, time or count. This precludes the possibility of gliding the left foot backward until he properly adjusts the weight upon the other foot. *The weight should therefore be upon the forward (right) foot on the completion of the sixth step, when turning to the right.*

The beginner may find himself affected with dizziness upon the practice of this step continuously to the right. To counteract or prevent this, I would suggest that he interlard, as a temporary and preliminary mode of practice, the balancing step of the Waltz. This balance is done sidewise to the left, and then to the right, counting three each way—six in all. He may make one complete revolution of the step, as already described, and alternately balance; or he may make two or three complete revolutions, and then balance one or more times, counting six to each balance. The balance step is as follows: Glide left foot sidewise to 2d position, and throw the weight upon it (*one*); draw right foot to 1st position, the heel of right foot raised, the weight upon left foot (*two*); rise upon the ball of left foot and *retombez* (fall again), the weight still upon the left foot (*three*). The same to the right (*four, five, six*). This movement should be practiced until the knees acquire their natural action—the bendings occurring upon *one*, the risings upon *three*.

After this comes the practice of the reverse, or turn to the left.

Take the square again and commence at the left lower angle. From 3d position left foot in front, glide directly forward (on the first side of the square) with left foot to 4th position (*one*); glide right foot about half its length in advance of the left—the toe of the right turned inward (*two*); pivot upon the front part of both feet until left foot reaches 3d position in front, making an exact left face (*three*)—one measure;

then glide directly backward (on the second side of the square), with right foot to 4th position (*four*); place left foot behind, in 3d position, the heel of left foot raised (*five*); pivot upon the front part of both feet until left foot reaches 3d position in front, making another exact left face (*six*); and so on, upon the two remaining sides of the square—continuing the practice upon the square until the movements flow together smoothly and uninterruptedly, as in turning to the right.

The progressiveness of the reverse is analogous to that of the turn to the right.

The *balancé* may alternate here as in the turn to the right.

Next comes the practice of *le changement de tour*—that is, the passage from the turn to the right to the reverse, and *vice versa.*

To change from the turn to the right to the reverse I would suggest the following preliminary method: In the first place let the entire movement be made on a straight line from one end of the room to the other. The gentleman will, at the commencement, face his "direction"—that is, the part of the room to which he intends to move—and make one entire revolution in reverse, counting *six*, commencing by stepping forward with the left foot and finishing by facing his direction, as at the beginning, with the left foot in front; then *half balancé*, commencing with the forward foot (left foot)—*one, two, three;* then step forward with right foot, and turn to the right on *four, five, six, one, two, three,* finishing by facing his direction, with the right foot in front, in 3d position; then *half balancé*, commencing with the forward foot (right foot), *four, five, six,* then step forward with left foot and reverse, and so on continuously. In order to make a complete turn to the right or left on six steps—twice as much as on the square—the manner explained on p. 101 must be acquired. After sufficient practice with this form the balancés may be made forward instead of sidewise; and still further on, in the practice of *le changement de tour*, the movement may be simplified or modified by the uninterrupted passage forward of the foot which makes

the second count in the balancé. This seeming elision in the step creates the tendency to accelerate this part of the movement, and it devolves upon the beginner to pay strict attention to the time and accentuation of the music. He must not move the left foot when it is time for the right, nor the right foot when it is time for the left. Whether the gentleman balances, turns to the right or left, his *ones* must occur with the left foot and his *fours* with the right—the *ones* occurring on the first beat of every odd measure of the music, the *fours* on the first beat of every even measure, invariably.

It having been already stated (pp. 88 and 90) that the gentleman should not force the lady backward, he will, therefore, in the *changement de tour*, move backward instead of forward intermediately. Familiarity with the preceding form will readily suggest the manner of doing this.

I have suggested part of the foregoing method of *le changement de tour* as preliminary. It must not be understood by the beginner that this manner of changing is monotonously uniform—on the contrary, the change from one turn to the other as well as the change of direction, is made entirely at will, or in avoidance of other couples or stationary obstacles.

## LA SAUTEUSE.

### THE HOP WALTZ.

The Hop Waltz is precisely the same as the Waltz, except that the first and fourth steps are jumped, or rather leaped—that is, instead of gliding the left foot on *one*, leap or spring from the right foot to the left foot; and instead of gliding the right foot on *four*, leap or spring from the left foot to the right foot. This dance should not be confounded with the second part of the Schottische, which is sometimes improperly termed the "Hop Waltz."

## THE GLIDE WALTZ.

The subjoined article is reproduced in part explanation of this dance:

*To the Editor of Our Society.*

At your suggesion to make known to the public my views regarding the "Boston Dip," I cheerfully avail myself of your columns for that purpose. Now that the "Boston Dip" is effectually removed, and a substitute obtained by modification, we should discard the name with the exaggerated step. Many persons, especially Bostonians, erroneously receive the impression that New Yorkers denounce it on account of its name. On the contrary, the extravagant bending and rising of the couples would have been quite as objectionable to people of refined ideas had it been called the "New York," and its fate as summarily sealed. However, we are prepared to hear from Saratoga or elsewhere of the occasional performance of "The Dip" by one of those stray and reckless couples who are totally oblivious to popular opinion. A respectable teacher of dancing would not dare instruct young children or young ladies in the "Boston Dip," with all its exaggeration, as it came upon us less than a year ago. The Glide Waltz—which name I would suggest for the movement which has supplanted "The Dip"—is a slight exaggeration upon the Waltz proper. "The Dip" is a burlesque upon this exaggeration. The omission of the "dip" entitles the dance to a new name, and, as I have already suggested, Glide Waltz is more appropriate and certainly more euphonious. My pupils know how unsparingly I have denounced "The Dip," whenever I was required to teach it or speak of it, from its commencement, at its height, and to its banishment. Had not the pressure been so strong at one time in its favor I would have wholly ignored it, but the number of private pupils the past season who came to learn the "Boston Dip" only, has far ex-

ceeded the total number of private pupils of any previous year. In my young ladies' and children's classes I studied the feeling about the dance, and when I ascertained that it was, as a rule, discountenanced by the parents and pupils, I did not make it a part of the class exercise, nor enter into its analyzation. In lieu of it I dwelt longer upon the Waltz, Redowa, and the combination steps which are now almost exclusively adapted to Waltz and Galop music by the best dancers. The Galop is out of fashion—at least with those who dance the Redowa and Waltz perfectly. The Glide Waltz may be acquired in a few moments by any good waltzer. After having learned the Waltz proper, the merest children "pick up" "The Dip" or Glide Waltz through their natural powers of imitation. I do not mean to be understood as implying that it is necessary to learn the Waltz in order to acquire the Glide Waltz, or even "The Dip," but that if, through a legitimate course of instruction, ladies or others could naturally acquire a dance which was creating a sensation, and which they were desirous to know, my object had been fully accomplished. At the first appearance of "The Dip" I stated to the gentlemen's class that, should such a style of dancing prevail, dancing must go down; it must lose favor; its enemies would have unanswerable arguments against it. But such a style cannot prevail; legitimate dancing will retain its favor, and the statement is verified. Grant said, "The best way to render an obnoxious law odious is to enforce it;" and while the "Boston Dip" remained a sensation, and gentlemen were bent upon learning it, I presented it in all the forms in which it has appeared in society, coupling the analyses and illustrations with objections, until we drifted into the Glide Waltz, which appears to meet with popular favor.

Very truly yours,

Wm. B. De Garmo,

*April* 21, 1871. 82 Fifth Avenue.

The "Boston Dip" consisted simply of revolving with the balancing step of the Waltz, not sidewise, but directly backward and forward; when turning to the right, the right foot constantly in front; when reversing, the left constantly in front, pivoting upon the heel of the backward foot and the ball of the forward foot alternately, as follows: Glide backward with left foot, at the same time bend both knees (*one*); draw right foot nearly to 3d position in front, the weight still on left foot (*two*); rise and pivot upon the heel of the back ward foot (the toe of the other foot skimming the floor, (*three*); glide forward with right foot, bending left knee (*four*); draw left foot nearly to 3d position behind, the weight on forward foot (*five*); rise and pivot upon the ball of the forward foot (*six*); and so on continuously, turning to the right with the right foot constantly in front of the left. This may be practiced upon the square at first, the same as the preliminary practice of the waltz.

To reverse: Glide forward with left foot, bending right knee (*one*); draw right foot nearly to 3d position behind, the weight upon left foot (*two*); pivot upon the ball of the left foot (*three*). Glide backward with right foot, bending (*four*); draw left foot nearly to 3d position in front, the weight still on right foot (*five*); rise and pivot upon the heel of the backward foot, the toe of the other foot skimming the floor (*six*); and so on continuously, turning to the left with the left foot constantly in front of the right.

The Glide Waltz consists of a combination of the step just described with a movement somewhat similar to the waltz proper—one half of each alternately, as follows:

Glide backward with left foot, at the same time bend both knees (*one*); draw right foot nearly to 3d position in front, the weight still on left foot (*two*); rise and pivot upon the heel of the backward foot, the toe of the other foot skimming the floor (*three*). Glide forward with right foot, bending left knee (*four*); glide left foot (the heel raised) to 2d position (*five*); pivot upon the balls of both feet and draw right foot to 1st

position (*six*). Recommence by gliding backward with left foot and continue with the movement as described, until the revolution becomes steady and unbroken, always taking care to move backward with left foot on the *ones*, and forward with the right on the *fours;* the forward and backward movements being in exact conformity with the facings.

To reverse: The gentleman will glide left foot forward to 4th position (bending right knee)—*one;* glide right foot (the heel raised) to second position—*two;* pivot upon the balls of both feet and draw left foot to 1st position—*three.* Glide backward with right foot (bending)—*four;* draw left foot nearly to 3d position in front (the weight still on right foot)—*five;* rise and pivot (to the left) upon the heel of the backward foot (the toe of the other foot skimming the floor)—*six.* Recommence by gliding forward with left foot and continue with the movement as described until the revolution becomes steady and unbroken, always taking care to move forward with left foot on the *ones* and backward with the right on the *fours*—the forward and backward movements being in exact conformity with the facings.

Pivoting upon the backward heel is a natural tendency in this dance, and upon its first introduction this peculiarity, together with the keeping of one foot constantly in front of the other, as already explained, and the extraordinary bendings, was a distinctive feature. Turning upon the heel, I must say professionally, is not altogether *en règle,* and I would, therefore, suggest its occasional use only. The pivotings were better on the ball of the foot.

The passage from the revolution to the right to that of the left, and *vice versa,* may be made as in the waltz proper, or the backward step of the Redowa may be substituted.

## THE WALTZ—SECOND METHOD.

*See* The Waltz—Third Method, *p.* 110, *as now generally danced.*

I would suggest that the gentleman mark out a square, as in the Polka, p. 93, and commence on the left upper angle. From 3d position, right foot in front, glide directly backward (on the first side of the square) with left foot to 4th position (bending)—*one;* place right foot behind in 3d position, the heel of right foot raised—*two;* pivot upon the front part of both feet until right foot reaches 3d position in front, making an exact right face—*three:* one measure. Then glide directly forward (on the second side of the square) with right foot (bending principally with the left knee)—*four;* glide left foot to 2d position—*five;* pivot upon the front part of both feet (sufficiently to make a left face) and draw right foot to 1st position—*six:* in all, two measures. Repeat the same movement upon the two remaining sides of the square, and so on continuously upon the square until the movements flow together smoothly and uninterruptedly. The learner will soon find himself turning more than upon a square—that is, upon a circle—the usual manner of waltzing.

For the reverse or turn to the left, commence at the left lower angle. From 1st position glide directly forward (on the first side of the square) with left foot to 4th position (bending principally with the right knee)—*one;* glide right foot to 2d position—*two;* pivot upon the balls of both feet and draw left foot to 1st position (making an exact left face)—*three;* glide backward (on second side of the square) with right foot (bending)—*four;* place left foot behind in 3d position, the heel of left foot raised—*five;* pivot upon the front part of both feet until left foot reaches 3d position in front (making another exact left face)—*six;* and so on, upon the two remaining sides of the square, until the movements flow together smoothly and uninterruptedly, as in turning to the right.

Note.—The practice of the Waltz step, as given in the First Method, naturally resolves itself into the movement of the Second Method, except in so far as the intermediate step is concerned.

For the intermediate step, that is the step used in passing from the right to the reverse turn, and *vice versa*, which I have already, in the Waltz proper, technically named *changement de tour*, see The Waltz—Third Method, p. 111.

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## THE WALTZ—THIRD METHOD,

*As now generally danced.*

### THE RIGHT TURN.

Glide left foot backward to 4th position (bending principally with the forward knee)—*one.*

Glide right foot to 2d position—*two.*

Draw left foot to 1st position—*three.*

Glide right foot forward to 4th position (bending principally with left knee)—*four.*

Glide left foot to 2d position—*five.*

Draw right foot to 1st position—*six.*

In all, two measures of music.

### THE REVERSE.

Glide left foot forward to 4th position (bending principally with the right knee)—*one.*

Glide right foot to 2d position—*two.*

Draw left foot to 1st position—*three.*

Glide right foot backward to 4th position (bending principally with the forward knee)—*four.*

Glide left foot to 2d position—*five.*

Draw right foot to 1st position—*six.*

It is best to practice these movements for some time without turning, then turn the least possible amount and gradually increase the revolution until the maximum is attained with the full impetus of the time.

NOTE.—It sometimes happens that the practice of this movement results in a sort of spasmodic action that resembles a spurious galop, especially so with those who have no natural grace. In such cases, I recommend the Second Method of the Waltz (p. 109), and the Redowa (p. 97). These different movements can easily be made to fit each

other. One cause of the spasmodic action is in stiffening the forward knee on the first forward movement. According to the analysis, as herein given, when the right foot is advanced on the first forward movement, it is directed that the bending should be principally with the left knee; that is, at the exact moment the right foot commences to advance, the right knee bends very slightly, the left considerably; and at the termination of the same glide the forward knee is straight. This movement occupies but one beat in the measure. Counterpart when the left foot makes the first forward movement. Counterpart for the backward movement. On the second, third, fifth and sixth counts the knees should be straight.

Another cause of the spasmodic action is in the time of the movement. The beginner should at first practice to music in very slow time, selecting familiar airs, slow waltzes or tunes in 3-4 time, which have few or no rests in the measures, so that he can make each step exactly on each beat and not cultivate an ungraceful movement by retarding the *threes* and accelerating the *ones*, in such a manner as to make these two movements in the time of one--that is, almost simultaneously. With a practiced dancer this latter method is to some extent necessary, but not so with the beginner.

THE CHANGEMENT DE TOUR.

To change from the right turn to the reverse: After the sixth* count of the turn to the right, move directly backward with four steps, as follows:

Glide left foot backward to 4th position (bending)—*one.*

Glide right foot backward to 4th position—*two.*

Draw left foot to 1st position—*three.*

Glide right foot backward to 4th position (bending)—*four.*

On the fifth count the reverse begins by gliding the left foot to 2d position.

To change from the reverse to the right turn: After the step which is counted *three** when reversing, move directly backward with four steps, as follows:

Glide right foot backward to 4th position (bending)—*four.*

Glide left foot backward to 4th position—*five.*

Draw right foot to first position—*six.*

Glide left foot backward to 4th position (bending)—*one.*

On the second count the turn to the right begins by gliding the right foot to 2d position.

In the foregoing explanation, it is shown that the feet in-

* The changes do not necessarily occur upon the first completion of these counts, but may occur after their completion the second or third time; that is, the changes may be made at will.

variably alternate in movement, and under no circumstances must the same foot move twice successively. It is also shown, by the method of counting *one, two, three ; four, five, six,* instead of *one, two, three ; one, two, three,* that the beginner is assisted with the following guides :

The *ones* are invariably made with the left foot.

The *fours* are invariably made with the right foot.

When turning to the right the *ones* are invariably backward and the *fours* invariably forward.

When reversing, the *ones* are invariably forward and the *fours* invariably backward.

When changing from the right to the left turn, the backward movement is invariably commenced on *one* (left foot). When changing from the left to the right turn, the backward movement is invariably commenced on *four* (right foot).

The lady can practice from the same theory, for when the movement is thoroughly accomplished, it is a very simple thing to commence with the right foot.

## *TIME AND ITS ACCENTUATION.*

Pupils sometimes say, "I have no ear for music; I understand the step, but I cannot keep Time." This statement contradicts itself, for if a person *knows* he is out of time, then he has Time. I might ask, "Do you understand Sanscrit?" The answer would probably be "No." "Why?" "I have never given any attention to it." And this is the reason they cannot keep time. If a pupil does not catch the time readily, and thinks he has no Time, I direct the musician to play a march and request the pupil to beat time with his foot, then to march. Afterwards, I direct the musician to play a waltz or galop, strongly marking the first note in each measure, and request the pupil to beat time—in fact, *to pay attention to time;* then I request him to take the step of the waltz or galop. This plan rarely fails.

Upon the same principle that a soldier accents time with his left foot does the gentleman accent the valse* with his left, which necessitates the lady to accentuate the step at the same time with her right foot. Simply commencing with the left foot does not necessarily accentuate the time with that foot, for the gentleman might, and often does, improperly however, commence with the left when it is time for the right foot to move. The soldier might step with the right foot in accentuation and keep perfect time, but it is not in accordance with military usage; so might the gentleman in the valse accent with the right foot, but it is not in accordance with the rules of dancing.

The exquisite waltzes of the Strauss family, delightful to the ear as these waltzes are, do not always obey this rule. Sometimes the gentleman finds himself with the left foot in accentuation and at other times with the right. This arises occasionally through an uneven number of measures in some

* The term valse, as here applied, means any round dance.

of the introductions which usually precede each number of a set of waltzes. The effect of this upon an expert dancer, with a correct idea of accentuation, is as disagreeable as it would be upon a soldier in case he should find himself, through some peculiarity of the music, with his right foot in accentuation.

In modulation, harmony, melody and classic style, these waltzes are incentive to the dance, yet, in connection with the accentuation of the step, I cannot but regret that they contain these odd measures or bars. Other composers, whom I know have no knowledge of dancing, take the same liberty, without knowing or thinking that they affect the accentuation of the step in the manner mentioned. It happens in some polkas and galops as well as waltzes.

A DIFFERENCE IN TIME DOES NOT NECESSARILY IMPLY A DIFFERENCE IN SPEED. For example: the step of the *Valse à Deux Temps* is the same as that of the galop, except that the *deux temps*, so-called, is danced to waltz music, 3-4 time, while the galop is danced to its own appropriate time, 2-4. I am often asked, "Is the *deux temps* slower or faster than the galop?" It is not necessarily one or the other. The difference is simply in accentuation. In 2-4 time the step of the galop is counted *one, two*—the steps occurring on both beats of the measure. In 3-4 time the galop step, or *deux temps*, is counted *one and two*—the steps occurring on the first and third beats of the measure, a pause occurring on the second beat. The pause is imperceptible, seeming more like a prolongation of the first step. The difference is in accentuation; the speed need not vary. That is, suppose A counts "one, two" steadily for five minutes, and B counts "one, two, three" for the same length of time, so that B would count one, two, three, as many times as A would count one, two, consequently the number of measures would be equal, and there would be no difference in speed. Therefore, the same step executed to different measures or times may or may not vary in speed; but it will vary in accentuation and regularity. The rhythm of the Polka step to Polka music is irregular, while the same step to Polka-

Mazurka music is regular—each step to the latter having the same value in time as each beat in the measure of the music. The same remarks hold good with the *deux temps* and galop.

Accentuation of movement must be understood in two ways: First, the marking of the first step in the dance to the first beat in each measure of music; second, the relation of the remaining steps to the remaining beats of the measure. These remaining steps may be regular or irregular, as in the galop and *deux temps.*

Before I close these remarks upon time and its accentuation, I shall offer a suggestion to professional and amateur players of dance music. There are many excellent performers of concerted music who cannot make people dance. The fault lies in the fact that they do not relinquish the license of a concert solist who varies the time to give feeling and expression, adhering to *accelerando*, *ritardo* and *ad libitum*, holding notes or pausing, thus constantly throwing the dancer out of time. The time for dancing should be as steady as a metronome. The first note in each measure should be distinctly marked, but not pounded. The player need not disrobe the music of *pianissimo*, *fortissimo*, *diminuendo* or *crescendo;* and, if he possess the talent, he may, according to the sentiment of the music, even slightly accelerate or retard a note or measure, taking away a portion of the value of one note or slightly accelerating one measure in prolonging another note or measure, without affecting the general steadiness of the whole. Not only should the time be steady, but it should not be too fast nor too slow. It sometimes happens that couples who are dancing behind time urge the musician to play faster, and at the same time, others who are dancing too fast ask the musician to play slower; and again, romping or inexperienced dancers will desire the music to be played as they may think it ought to be. There should be but one competent person—a master of ceremonies—who alone should have authority to direct the music to commence or to cease, to play faster or slower. In the absence of such a competent person to so

direct the music, the musician (if there be but one) should observe all the dancers, so that he may accommodate them all as nearly as possible ; and, except he be thoroughly familiar with the proper time of the dance, he can usually adjust his time by watching three or four good dancers. Even if the best dancers accommodate their steps to the time as played, it may be possible that it does not suit them. If they evince the slightest tendency to retard or accelerate their movements the musician should observe it. If he be a leader, or play alone, and never take his eyes from the music, he will be unable to render dancing a pleasure.

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## *CONCLUDING REMARKS ON THE VALSE.*

### INDIVIDUALITIES OF STYLE.—FAULTS OF NATURE AND FAULTS OF HABIT.

While I believe it not impossible for any one to learn to dance, it not infrequently happens that persons who desire to accomplish some peculiarity which they have noticed in others only acquire it in a mechanical way, and it is apparent that it is not the style which best befits them. Opposite talents, like opposite faults and characteristics, do not always exist in the same person. A tenor will not succeed in a basso aria nor *vice versa.* A dwarf cannot represent a giant. A giant cannot represent a dwarf A capital comedian might utterly fail in tragedy, and a tragedian in comedy. A serious dancer shines best as a rule in serious style—a grotesque dancer in grotesque style. Height and conformation also fit or unfit an artist for certain kinds of theatrical dancing. This unfitness which nature imposes upon artists for certain *rôles* is manifest in the dance of the theatre in a greater degree than in the dance of society ; yet a style of movement in the valse may be as unbecoming to some persons as a color of dress or kind of hat, and still be in perfect accord with the manners and car

riage of others. Some are desirous of acquiring a style of extravagant bending, *à la* "Boston Dip;" others wish the waltz reduced to a stiff, spiritless walk; and again, some think it elegant to turn the toes inward, to dance flat-footed or almost constantly on the heels. These are inelegancies. A knock-kneed person cannot be afflicted with bow-leggedness. Sometimes a person whose legs are straight will dance as if he were really bow-legged. This, of course, is acquired, not natural, and can be corrected. Natural bow-leggedness may in some instances, by proper practice, be hidden in the dance. Whether it be natural or acquired, it might be well for such person to tie a handkerchief round his knees so as to keep them as closely together as his conformation will permit, and practice dancing in that way. The knock-kneed person should practice dancing with a stick fastened between his knees. A tall lady may gracefully place her left hand on the gentleman's shoulder in the valse, but a short lady cannot do this with a tall partner. These differences do not necessarily alter the general principles of the dance, but merely some of its specific details. The most uninitiated will be able to distinguish the graceful from the ungraceful, although he may not be able to tell wherein the ungracefulness consists.

The proper way is to practice the theory of a preceptor who thoroughly understands the waverings of society and tendencies of individuals, who is a good dancer himself, and who has the faculty of imparting his knowledge as well as detecting and illustrating faults of carriage. After the teacher's theory, the pupil's individuality and imitativeness will develop themselves.

My aim here has been to express the view that every person should learn to dance, should cultivate the most natural and becoming movement, and discard that which, however becoming to others, would in him or her appear affected or ludicrous, or at least, ungraceful.

## *LE COTILLON.—"THE GERMAN"—ITS RULES.*

In the Cotillon the couples are seated around the room, each lady being at the right of her partner. The place of the first couple (the "leader" and his lady) is termed "the head of the Cotillon."

It is considered that all taking part in a Cotillon are formally introduced; and upon no condition whatever must a lady, so long as she remains in the circle, refuse to dance with any gentleman whom she may chance to receive as a partner. The Cotillon is therefore admissible only in select assemblages.

In the following classification the simple and single figures, the rounds, the moulinets, the enchainments and the final figures, are placed by themselves. The selection of figures is entirely at the discrimination of the leader. Many of them may be combined or varied to suit his pleasure, or he may introduce figures of his own invention.

A *tour de valse* is performed by one or more couples, according to the number designated by the leader, as an introduction to each figure. The term *tour de valse* is used technically, meaning that the couple or couples performing it will execute the round dance designated by the leader once around the room. Should the room be small they make a second tour. As soon as the figure is terminated and all have regained their seats, the next couple or couples (according to the number who start) should immediately recommence it (first performing the *tour de valse*), and so on for the others in their order.

After the introductory *tour de valse* care must be taken by those who perform it not to select ladies and gentlemen from each other, but from among those who are seated.

When the leader claps his hands to warn those who are prolonging the valse, they must immediately cease dancing.

The leader should regulate his choice of figures in accordance with the number of couples and their proficiency. The

music should play but little longer, if any, than for an ordinary valse. A figure should not "drag" or become monotonous. Without animation the dance ceases to be pleasurable.

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## *THE FIGURES OF LE COTILLON.*

### 1.

### L'AVANT TROIS DOUBLE—(FORWARD THREE DOUBLE).

The leader, after having performed a *tour de valse* with his lady, leaves her and brings forward two other ladies; his lady brings forward two other gentlemen. The two trios place themselves opposite each other; then forward and back, and each gentleman with the lady in front of him performs a *tour de valse.* Should the company be large, two or more couples may start together—each couple choosing other ladies and gentlemen in the same manner as first couple.

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### 2.

### LA CHAISE—(THE CHAIR).

After the *tour de valse* the leader places his lady in a chair in the centre of the room. He then brings forward two gentlemen and presents them to the lady, who chooses one of them, after which he seats the gentleman refused, and brings to him two ladies. He also selects a partner, and the leader dances with the lady refused, to her place. This figure may be performed by any number of couples.

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### 3.

### L'ÉVENTAIL—(THE FAN).

The first couple perform a *tour de valse.* The leader seats his lady upon a chair in the centre of the room and brings two gentlemen (one by each hand) in front of the lady, who

offers to one of the two her fan, and dances with the other. The gentleman who receives the fan must follow the dancing couple round, fanning them at the same time.

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4.

## LE CHAPEAU—(THE HAT).

After having performed a *tour de valse*, the leader leaves his lady in the middle of the room, giving her, at the same time, a hat. All the gentlemen then form a ring around the lady, with their backs toward her, and turn rapidly to the left. While the gentlemen turn, the lady places the hat upon the the head of one of them with whom she wishes to dance. The other gentlemen return to their places.

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5.

## L'ÉCHARPE—(THE SCARF).

After the *tour de valse* the gentleman stands in the middle of the room, holding a scarf in his hand, whilst his lady places the other ladies around him. They join hands and turn rapidly to the left, during which he places the scarf on the shoulders of one of the ladies, with whom he performs a *tour de valse.* The other gentlemen then come forward and conduct their ladies to their places. (This figure is the companion of the preceding.)

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6.

## LE VERRE DE VIN—(THE GLASS OF WINE).

Three chairs are placed on a line, the middle one being turned in the opposite direction from the other two. The first couple perform a *tour de valse,* after which the gentleman seats his lady upon the centre chair, hands her a glass of wine, and then brings two gentlemen whom he seats upon the two vacant chairs. The lady passes the glass of wine to one of the gentlemen for him to drink, and dances with the other.

## 7.

## LES GAGES—(THE PAWNS).

After the leader and his lady have made a *tour de valse*, he hands her a hat, which she presents to a number of ladies, who each deposit in it a fan, or handkerchief, or some other article. She then takes the hat around to the gentlemen, who each takes at random one of the articles, and dances with the lady to whom it belongs.

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## 8.

## LES DRAPEAUX—(THE FLAGS).

Five or six duplicate sets of small flags, of national or fancy devices, must be in readiness. The leader takes a flag of each pattern, and his lady the duplicates. They perform a *tour de valse;* the conductor then presents his flags to five or six ladies, and his lady presents the corresponding flags to as many gentlemen. The gentlemen then seek the ladies having the duplicates, and with them perform a *tour de valse*, waving the flags as they dance. Repeated by all the couples.

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## 9.

## LA CORBEILLE, L'ANNEAU ET LA FLEUR—(THE BASKET, RING AND FLOWER).

The first couple perform a *tour de valse*, after which the gentleman presents to his lady a little basket, containing a ring and a flower, then resumes his seat. The lady presents the ring to one gentleman, the flower to another, and the basket to a third. The gentleman to whom she presents the ring selects a partner for himself. The gentleman who receives the flower dances with the lady who presents it; while the other gentleman holds the basket in his hand, and dances alone. Counterpart for the others in their order.

10.

## LE PORTIER DU CONVENT—(THE CONVENT PORTER).

The leading couple perform a *tour de valse.* The leader takes from the circle several ladies, whom, with his own, he conducts into an adjoining apartment, leaving the door ajar. Each lady designates, in a low voice, a gentleman, whom the leader calls aloud, to come and dance with the lady naming him. The leader reserves for himself one of the ladies. This figure may be performed by the lady conductress, who imprisons the gentlemen chosen, and calls the ladies designated by them.

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11.

## LES BOUQUETS ET LES BOUTONNIÈRES.

A number of small bouquets and boutonnières are placed upon a table or in a basket. The first couple perform a *tour de valse;* they then separate; the gentleman takes a bouquet and the lady a boutonnière. They now select new partners, to whom they present the bouquet and boutonnière, the lady attaching the boutonnière to the gentleman's coat. They perform a *tour de valse* with their new partners. Repeated by all the couples.

N. B.—Other favors are frequently substituted for bouquets and boutonnières, such as rosettes, miniature flags, artificial butterflies, badges, sashes, *bons bons*, little bells (*les petites cloches*)—the latter being attached to small pieces of ribbon and pinned to the coat and dress—or any suitable devices which the ingenuity of the leader may suggest.

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12.

## LES CARTES—(THE CARDS).

The leader presents to four ladies the four queens of a pack of cards, whilst his lady presents the four kings to four gentlemen. The gentlemen seek the ladies having their colors or suit, and dance with them. Repeated till all the couples have danced.

## 13.

## LE MOUCHOIR—(THE HANDKERCHIEF).

First couple perform a *tour de valse ;* the lady remains in the centre and ties a knot near one of the corners of a handkerchief, whilst the gentleman brings forward four other gentlemen and places them in front of the lady. The lady gathers the four corners of the handkerchief, holding it so that the knot cannot be seen, but allowing the four corners to project so that the gentlemen may choose. The lucky gentleman who draws the knot dances with her, whilst the others choose ladies from the ring. This figure is performed by the other couples successively.

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## 14.

## LE MOUCHOIR ENTORTILLÉ—(THE TWISTED HANDKERCHIEF).

The first two couples start in a *valse,* each gentleman holding in his left hand a corner of a handkerchief, sufficiently raised to be able to pass under at every turn in the *valse.* They waltz until the handkerchief is twisted like a cord. This figure may be performed by any number of couples.

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## 15.

## LA CHASSE AUX MOUCHOIRS—(THE HANDKERCHIEF CHASE).

The first three or four couples perform a *tour de valse.* The gentlemen place their ladies (each having a handkerchief in her hand) in the middle of the room. The leader selects an additional gentleman. The gentlemen turn their backs to the ladies and form a circle around them, turning rapidly. The ladies throw their handkerchiefs in the air, and each gentleman catching a handkerchief, dances with the lady to whom it belongs. The unsuccessful gentleman selects a lady from the circle. Repeated by the others in their order.

16.

## LA CORDE—(THE ROPE).

Three couples perform a *tour de valse*, they then separate and each chooses a new partner. The ladies go to one end of the room and the gentlemen to the other. The leading couple take a rope and hold it across the room, and the gentlemen successively jump across the rope to reach their partners. Great merriment is occasioned by the mishaps of gentlemen who are designedly tripped by the raising of the rope. After all have reached their partners, they perform a *tour de valse* and regain their seats. Repeated by the other couples.

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17.

## LE COUSSIN—(THE CUSHION).

The leader (holding a cushion in his left hand) performs, with his lady, a *tour de valse;* he then hands to the lady the cushion, which she presents to several gentlemen, inviting them to kneel upon it. The lady withdraws it from those whom she wishes to cheat, and drops it before the gentleman with whom she desires to dance.

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18.

## LES FLEURS—(THE FLOWERS).

The first couple perform a *tour de valse;* they then separate in the centre of the room ; the gentleman selects two ladies and the lady two gentlemen. The leader requests the ladies each to name a flower. He then presents the two ladies to another gentleman, naming to him the two flowers, that he may choose one of them. He makes his choice and dances with the lady, while the leader dances with the other lady. The lady of the first gentleman performs the same figure with the two gentlemen chosen by her. This figure may be performed by starting two or three couples at once.

19.

## LE MIROIR—(THE MIRROR).

First couple perform a *tour de valse;* the gentleman seats his lady upon a chair in the centre of the room, and presents her with a small mirror. The leader then selects a gentleman from the circle, and conducts him behind her chair. The lady looks in the mirror, and if she decline the partner offered, by turning the mirror over or shaking her head, the leader continues to offer partners until the lady accepts. The gentlemen refused return to their seats, or select partners and join in the *valse.*

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20.

## LES DÉS—(THE DICE).

The leader performs a *tour de valse* with his lady, and places her in a chair in the centre of the room. He then chooses two gentlemen, to each of whom he presents a pasteboard die, about six inches square ; the two gentlemen throw the dice, and the one who throws "higher" leads the lady off in a *tour de valse,* while the losing gentleman takes the chair. The leader then brings forward two ladies, who raffle in the same manner ; the lady throwing "higher" dances with the seated gentleman, while the leader dances with the other lady.

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21.

## LE DRAP MYSTERIEUX—THE MYSTERIOUS SHEET).

Three couples perform a *tour de valse.* Each gentleman selects a lady, and each lady a gentleman ; the six gentlemen arrange themselves behind a sheet (held by two persons as a screen), which they take hold of in such a manner as to show only the ends of their fingers. The ladies in front then select partners by taking the ends of their fingers.

22.

## LES MASQUES—(THE MASKS).

This figure is analogous to the preceding. The gentlemen, instead of showing their fingers, disguise themselves in masks representing grotesque faces or heads of animals. They raise their heads above the screen, the ladies choose partners from the group. The gentlemen remain *en masque* until the termination of the *tour de valse.* The figure is recommenced by the next three couples in order.

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23.

## LES MAINS MYSTÉRIEUSES—(THE MYSTERIOUS HANDS).

The leading couple starts in a *valse,* the gentleman leaves his lady in an adjoining apartment, and proceeds to select several other ladies, whom he also conducts to the same apartment. The leader brings as many gentlemen as there are ladies hidden ; each lady slips her hand through the door ajar, and the gentlemen take each one of the hands exposed, and dance with the ladies thus selected. The leader may also choose one of the hands.

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24.

## LE COUPLE ASSIS—(THE SEATED COUPLE).

Two chairs are placed back to back. The first couple perform a *tour de valse;* after which, the gentleman brings forward another lady, whilst his lady brings forward another gentleman ; they cause the two to be seated in the chairs ; then the leader brings forward two more ladies, one by each hand, and places himself before the lady who is seated ; the lady of the leader, at the same time, brings forward two other gentlemen and places herself before the gentleman who is seated. At a signal, each gentleman takes his *vis-à-vis* for a *tour de valse.* This figure may be performed double by plac-

ing four chairs instead of two, and in starting two couples at once.

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25.

## LES DAMES ASSISES—(THE LADIES SEATED).

Two chairs are placed back to back in the centre of the room. The first two couples perform a *tour de valse*, after which the gentlemen seat their ladies on the chairs, and select two other ladies with whom they perform a *tour de valse*. The gentlemen then regain their own ladies, whom they conduct to their places, whilst the other two ladies take the chairs. The next two gentlemen perform the same figure, and so on for the others. After all the gentlemen have performed the figure there remain upon the chairs two ladies, whose partners come and reconduct them to their places. Four couples can perform this figure by placing four chairs in the centre of the room.

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26.

## LE "8."

Two chairs are placed in the middle of the room, at proper distances apart. The first couple starts in a *valse*, and passes round the two chairs in a manner to form the figure 8. This is difficult to execute, and they who perform it well may be considered good waltzers.

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27.

## LE CHAPEAU FUYANT—(THE FLEEING HAT).

The first two couples start in a *valse*, the leader holds in his left hand, behind him, a hat with the opening uppermost. The second gentleman holds a pair of gloves rolled up in his left hand, which he endeavors to throw into the hat, without losing step or time. When he has succeeded, he takes the hat, and gives the gloves to the other gentleman, who performs the same play.

28.

## LE TROMPEUR—(THE DECEIVER).

Two or three couples perform a *tour de valse.* Each gentleman chooses a gentleman, and each lady a lady. The leader alone chooses two gentlemen. They form two lines, ladies on one side, gentlemen opposite, with their backs toward each other. The leader remains out of the ranks, and places himself before the line of the ladies. He claps his hands and selects a lady; whereupon all the gentlemen turn round, and each dances with the lady before him. The gentleman who is without a lady, in consequence of the choice of the leader, returns to his place, unless some lady in the circle consents to dance with him.

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29.

## LE COUSSIN MOBILE—(THE MOVING CUSHION).

First couple perform a *tour de valse.* The gentleman seats his lady upon a chair in the centre of the room, and places at her feet a cushion, before which he brings successively several gentlemen, inviting each to put a knee upon it; the lady withdraws it to signify refusal, leaving it immovable for the gentleman with whom she desires to dance. The gentlemen refused form in line behind the chair; their ladies come and liberate them, and conduct them in a *valse* to places.

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30.

## LES ZIGZAGS—(THE ZIGZAGS).

Eight or ten couples start together, and place themselves in ranks of two—one couple behind the other—at proper intervals. The first couple commences waltzing, and describes a zigzag course between all the couples, and takes position behind the last. The second couple then performs the same figure, and so on to the last, until the leader regains his place at the head of the column. They terminate by a *valse générale.*

31.

## LE SERPENT—(THE SERPENT).

First couple perform a *tour de valse;* the gentleman leaves his lady in a corner of the room, her face turned toward the wall, and then brings three or four ladies whom he places behind his own, leaving a proper distance between them. He then chooses an equal number of gentlemen (himself included), with whom he forms a loose chain, and leads them rapidly in a serpentine course between the ladies, until he reaches his partner, when he claps his hands and each gentleman dances with the lady in front of him.

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32.

## LES COUPLES PRÉSENTÉS—(THE COUPLES PRESENTED).

The leading couple perform a *tour de valse;* the gentleman places one knee on the floor in the centre of the room, while his lady chooses from the circle several couples whom she presents to him, and whom he refuses successively. These couples form a column behind the kneeling gentleman, who at last accepts a lady, with whom he dances. He then reconducts the lady to her partner, who is standing at the front of the column. This couple then waltz to their seats; the leading gentleman dances with each lady, and finally reconducts his own lady (who has remained behind the column) to her place.

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33.

## LES DAMES REFUSÉES—(THE REJECTED LADIES).

This figure is analogous to the preceding. The leading couple perform a *tour de valse;* the gentleman kneels in the centre of the room; his lady chooses several ladies from the

circle, whom she presents to him, and whom he refuses successively. These ladies place themselves in file behind the kneeling gentleman, who at last accepts a lady, with whom he dances. The rejected ladies are liberated by their partners, who conduct them to their places in a valse.

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34.

## LES QUATRE COINS—(THE FOUR CORNERS).

Four chairs are placed in the middle of the room, at certain intervals to mark four corners. The leader, after having performed a *tour de valse* with his lady, places her upon one of the chairs, and brings forward the next three ladies and places them upon the three other chairs. He places himself in the middle ; the ladies who are seated perform the changes of the play, not in running, but in holding hands to change chairs. When the gentleman can seize a chair left vacant by the movement of the ladies, he dances with the lady who is dethroned. The next gentleman takes the centre, and another lady the vacant chair. When the last gentleman has taken the chair of one of the last four ladies, the gentlemen of the remaining ladies reconduct them to places.

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35.

## LES QUATRE CHAISES—(THE FOUR CHAIRS).

Four chairs are placed in the centre of the room to represent four corners. Four couples perform a *tour de valse*, and place themselves each couple behind one of the four chairs. At a signal, each couple dances round the chair in front of them, then round the next, and so on, passing to the right. This figure should be performed by all with uniformity, so that there may be no collision. Return to places waltzing.

36.

## LES ÉCHARPES VOLANTES—(THE FLYING SCARFS).

Two scarfs are tied together in the middle to form a cross. Four couples place themselves as in the ring play. Each gentleman takes in his left hand one of the ends, holding it above his head. Each couple waltzes in turning, taking care to keep the same distance. At a signal all regain their places.

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37.

## LES RUBANS—(THE RIBBONS).

Six ribbons, each about a yard in length, and of various colors, are attached to one end of a stick, about 24 inches in length ; also, a duplicate set of ribbons attached to another stick must be in readiness. The first couple perform a *tour de valse;* then separate. The gentleman takes one set of ribbons and stops successively in front of the ladies whom he desires to select to take part in the figure. Each of these ladies rises and takes hold of the loose end of a ribbon. The first lady takes the other set of ribbons, bringing forward six gentlemen in the same manner. The first couple conduct the ladies and gentlemen towards each other, and each gentleman dances with the lady holding the ribbon duplicate of his own. The first gentleman dances with his partner. The figure is repeated by the other couples in their order.

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38.

## LES LIGNES À SIX—(THE LINES OF SIX).

After a *tour de valse* by the first couple the gentleman selects five gentlemen and the lady five ladies. They form two lines, each line facing the other. The gentlemen advance and retire during eight measures of music. The ladies advance during four measures of music, then turn half round, and run forward pursued by the gentlemen. Upon reaching the opposite side of

the room the ladies turn half round and dance with the gentlemen facing them. Counterpart for each couple.

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39.

## LA PYRAMIDE—(THE PYRAMID).

Three couples perform a *tour de valse;* after which each gentleman brings forward another gentleman, and each lady another lady. The first lady stands alone and represents the head of the pyramid, two for the second row, and three for the third. The gentlemen form a loose chain by taking hands; the leader conducts them rapidly behind the last rank of ladies, winds around between the second and third ranks, then between the first and second, and when he arrives in front of his partner at the head of the pyramid, claps his hands and leads her off in a *valse;* the other gentlemen, at same time, dance with the ladies who are *vis-à-vis* with them. The pyramid may be made larger by starting five couples instead of three. An extra gentleman may also be selected by the leader.

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40.

## LE COLIN-MAILLARD—(BLINDMAN'S BUFF).

Three chairs are placed on a line in the middle of the room. First couple perform a *tour de valse.* The leader brings forward another gentleman and seats him upon the middle chair, after bandaging his eyes. The lady brings, on tip-toe, another gentleman, whom she places on one of the other chairs, taking the third one herself. The leader invites the gentleman who is blindfolded to choose the right or left. If he chooses the lady, he dances with her to her place; if the gentleman, he dances with him, whilst the leader dances with the lady.

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41.

## LE COLIN-MAILLARD À SIX—(BLINDMAN'S BUFF WITH SIX).

Six chairs are placed back to back in the centre of the room. Two couples perform a *tour de valse.* The first gentleman

blindfolds and seats his partner upon one of the middle chairs, and the second lady blindfolds and seats her partner upon the other middle chair. The first gentleman selects another gentleman. These two gentlemen seat themselves to the right and left of the seated lady. The second lady selects another lady. These two ladies occupy the remaining chairs. The blindfolded couple then choose from the right or left. After removing the bandages from their eyes, the lady and gentleman who were blindfolded dance with the persons whom they have chosen. The other ladies and gentlemen dance together or select partners for themselves, and join in the *tour de valse.*

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42.

## LES RANGS DE CHAISES—(THE ROWS OF CHAIRS).

Two rows of chairs (six in each row) are placed back to back. First couple perform a *tour de valse.* The gentleman seats his lady and proceeds to select five other ladies, whom he also seats, leaving a vacant chair to the left of each lady; after which he brings forward six gentlemen, with whom he forms a chain, and conducts them rapidly in different parts of the room, which he prolongs or varies at his pleasure, and finally winds around the rows of chairs occupied by the ladies. He then takes a seat, the others do the same, and each gentleman dances with the lady at his right. The gentleman without a lady returns alone to his place.

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43.

## LES CAVALIERS CHANGEANTS—(THE CHANGING GENTLEMEN).

The first three or four couples range themselves in order, one couple behind the other. The first gentleman turns round and gives the left arm, crossed at the elbow, to the left arm of the gentleman behind him, with whom he changes place. He

continues in this manner to the last lady; then the second gentleman being at the head executes the same figure, and so on until all have regained their places. A *tour de valse* terminates the figure.

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44.

## LE CAVALIER TROMPÉ—(THE CHEATED GENTLEMAN).

Five or six couples perform a *tour de valse.* They afterward place themselves in ranks of two, one couple behind the other. The lady of the first gentleman leaves him and seeks a gentleman from the column. While this is going on the first gentleman must not look behind him. The first lady and the gentleman whom she has selected separate and advance on tip-toe on each side of the column, in order to deceive the gentleman at the head, and endeavor to join each other for a waltz. If the first gentleman is fortunate enough to seize his lady, he leads off in a *valse,* if not, he must remain at his post until he is able to take a lady. The last gentleman remaining dances with the last lady.

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45.

## LE CHANGEMENT DE DAMES—(EXCHANGE OF LADIES).

The first two couples make a few turns of the *valse ;* they then approach each other and exchange partners, without losing step or time. After having danced with each other's partners they regain their own partners and waltz to places.

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46.

## LES ONDULATIONS—(THE UNDULATIONS).

The first four couples lead off ; they form a circle with the leading couple in the centre. The leading couple waltz at

pleasure, and endeavor to deceive the other couples, who must follow all its movements without dropping hands. At a signal the next couple place themselves in the centre and perform the same play, while the first couple join hands in the round. The others execute the figure successively. A *valse générale* terminates the play.

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## 47.

## LA CORBEILLE—(THE BASKET).

Three or four couples perform a *tour de valse;* then each gentleman selects another lady, and each lady another gentleman. They all join hands in a circle ; forward and back, forward again, and when near each other the gentlemen take hands above and the ladies below, as in the Basket Quadrille. They now all *balancé sur place;* the leader drops the hand of the gentleman on his left, and the lady at the right of the leader also disengages her left hand, and all arrange themselves into a straight line, still retaining hands with the exceptions named. The gentlemen then raise their arms to free the ladies, who pass under and dance forward, pursued by the gentlemen. At a signal, the ladies turn round and dance with their *vis-à-vis.*

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## 48.

## LES BRAS ENTRELACÉS—(THE ARMS ENTWINED).

First couple perform a *tour de valse.* The gentleman selects two ladies and the lady two gentlemen. They all forward and back, forward again, and the gentleman who has the two ladies raises his arms, when the two gentlemen pass under (without dropping the hands of the leading lady) and join their disengaged hands behind the leading gentleman. The two ladies chosen by the leading gentleman take hands behind the leading lady. With their hands thus joined they all balancé, and at a given signal, without dropping hands, the

leading gentleman passes under the arms of the two other gentlemen, and the lady under the arms of the two other ladies—the six persons then have their arms entwined. At a signal the hands are dropped, and they form an ordinary round and turn to the left. The gentleman at the extreme right of the two other gentlemen then commences a *chaîne plate* (flat chain) by giving the right hand to the lady next to him, which is continued until the leading gentleman finds his lady. The figure terminates with a *tour de valse.*

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49.

## LES COLONNES—(THE COLUMNS).

The leader performs a *tour de valse* with his lady and leaves her in the centre of the room. He selects a gentleman whom he places back to back with his lady, and then brings a lady whom he places facing the gentleman he has just chosen, and so on until he has formed a column of five or six couples. At a signal each one turns round and dances with his or her *vis-à-vis.* Two or three columns may be formed by starting two or three couples at a time.

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50.

## LA PHALANGE—(THE PHALANX).

The first two couples perform a *tour de valse.* Each gentleman selects two ladies, and each lady two gentlemen. The first gentleman gives right hand to the lady on his right, and left hand to the lady on his left ; the two ladies take hands behind him, so as to form the old figure called the Graces. The lady of the leader places herself in the same way with her two gentlemen. The other groups arrange themselves next in the same position, and hold themselves near each other so as to form a phalanx, which starts executing a *valse* without turning. At a signal from the leader the gentlemen who are between the two ladies turn with them, and each one dances with his *vis-à-vis* to her place.

51.

## LES ÉCHARPES—(THE SCARFS).

Four or five couples rise, each partner having a scarf (not less than two yards long) thrown over the arm or shoulder. These couples perform a *tour de valse,* after which partners separate, and each gentleman, retaining one end of his scarf, presents the other end to another lady. Counterpart for the ladies. In this manner they form two lines, ladies on one side, gentlemen opposite, as in a contra dance. The lady of the first gentleman places the end of her scarf at her waist, and turns round quickly *sur place,* thus winding the scarf round her waist. This couple then waltzes under the arch formed by the scarfs being raised above their heads and takes position below the last couple—the lady going on the side of the gentlemen, and the gentleman on the side of the ladies. This couple raise their scarf in like manner with the others. As soon as the top couple commences to waltz under the scarfs the next lady in order winds the scarf about her quickly, and waltzes with the gentleman who holds the other end of the scarf, and so on, each couple following quickly until all have performed the figure. Finish with *valse générale.*

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52.

## L'ARCHE—(THE ARCH).

Five or six couples perform a *tour de valse,* after which each gentleman selects another lady and each lady another gentleman. They form in ranks of four, with the ladies on the ends of the ranks. The two ladies of the front rank advance to the front and centre, join their disengaged hands and drop the gentlemen's hands, and pass under the arch, made by the gentlemen raising their hands, to a distance of eight or ten feet beyond the last rank ; then, without turning round each other, these two ladies disengage their hands, face the rear of

the column and immediately join their nearest hands. The two ladies of the second rank advance to the front and centre and pass under the arch in the same manner, except that after clearing the arch they separate *without crossing each other*, and form a line with the two first ladies. The ladies of the third, fourth, fifth and sixth ranks successively follow in the same manner as the ladies of the second rank. The ladies thus form a line by themselves. The two first gentlemen then disengage hands, and taking care not to exchange sides or turn round each other, they face the arch, join their nearest hands, run under the arch and stop in front of the two first ladies. The next two gentlemen run through in the same manner, separate *without crossing each other*, and form a line with the two first gentlemen. The remaining gentlemen perform the same part. Each gentleman should now find himself in front of the lady whom he selected or by whom he was selected. All forward and back and valse with *vis-à-vis*.

N. B.—In moving to the front and centre, and passing under the arch, the ladies of the various ranks should maintain their respective distances, all the ladies moving at once.

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## 53.

## LE BERCEAU—(THE ARBOR).

Four couples perform a *tour de valse*. They form a circle in the middle of the room with their backs to the centre. Four other couples form around the first four, facing the centre. In this position the gentlemen take hands above, the ladies below. The gentlemen raise their arms high enough to leave a free circular passage, through which the ladies pass around without letting go hands. At a signal, the arms of the gentlemen are lowered to stop the ladies who dance with the gentlemen in front of them. This figure may be performed by any number of couples.

54.

## LA ST. SIMONIENNE.

All form as for quadrille in lines. All cross over with side step of the galop (see foot note to Balancé, p. 25)—8 measures ; petit galop, forward and back—4 measures ; gentlemen exchange ladies and places—4 measures ; ladies' chain—8 measures ; petit galop, forward and back—4 measures ; turn partners to places—4 measures; repeat—32 measures. Terminate with *galop générale.*

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55.

## LES GÉNUFLEXIONS.

The first two couples perform a *tour de valse.* The gentlemen place one knee upon the floor, at a convenient distance from each other. In this position (the gentlemen holding their ladies' left hands in their right) the ladies turn twice around their partners ; after which the two ladies give right hands to each other, and each passes over to the other gentleman, whom they turn as before with left hand. The two ladies give right hands again and rejoin their partners, who rise and conduct them in a *valse* to places.

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56.

## LES GÉNUFLEXIONS À QUATRE—(THE GENUFLECTIONS WITH FOUR).

Four couples perform a *tour de valse,* and place themselves in form of Quadrille. At a signal the gentlemen place one knee on the floor, and the ladies giving left hand to partners' right, move once around them. The ladies then cross right hands in the centre, and each giving left hand to right hand of opposite gentleman, turn around him. They cross right hands in centre again, and upon reaching partners terminate in a *tour de valse.*

## 57.

## LE TIROIR—(THE SLIDE).

Three couples perform a *tour de valse*, after which each gentleman selects another lady and each lady another gentleman. They form a column, two by two, facing the head of the room ; they then face their new partners and separate in two lines, gentlemen on one side, the ladies opposite. At a signal from the leader the two couples at the head cross right hands and move half round, at the same time the two couples at the foot cross right hands and move half round. While these couples are performing the *demi tour de moulinet* the centre couples form a circle of four, and make a half turn to the left, thus the two lines exchange places. At a signal from the leader the first couple valse down the centre, and at the same time the last couple promenade singly up the outside. Upon reaching the foot of the lines the first gentleman quits his partner and dances with the lady now at the foot, while the first lady dances with the gentleman now at the foot. The lady and gentleman promenading singly up the outside, upon reaching the head, cross each other by giving left hands, and dance with the couple now at the head. At the same time the top and bottom couples take partners as directed, the centre couples join in the *tour de valse* with their *vis-à-vis*.

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## 58.

## LA CONTREDANSE.

Four couples arrange themselves in form of Quadrille. The first couple will waltz around the couple at the right, and perform in the same manner the tour of the other couples. The three other couples repeat the same figure, after which they all waltz to places.

59.

## LE QUADRILLE DOUBLE.

Four couples perform a *tour de valse.* Each couple chooses a *vis-à-vis,* and the eight couples form a double set. The head couples perform a half right and left, then side couples the same; after which, "Ladies' Chain All," at corners. All the ladies take four steps forward and face partners; the gentlemen advance, take the right hand of their ladies and the left hand of the ladies at their left; all balancé holding hands, the ladies facing outward, the gentlemen inward; turn with right hands to places. The entire figure is repeated to regain places. The leader claps his hands, and they all perform a *tour de valse.*

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60.

## LA DOUBLE PASTOURELLE.

The first four couples arrange themselves in form of Quadrille. The first and second gentlemen still retaining partners' hands, take the ladies on their left, and forward and back. The two gentlemen then cross the ladies in front of them, causing those on the left to pass under their right arms; the 1st lady goes over and stands to the right of the 4th gentleman, while the 4th lady goes over and stands to the left of the 3d gentleman; and at the same time the 2d lady goes over and stands to the right of 3d gentleman, while the 3d lady goes over and stands to the left of the 4th gentleman. The ladies now being on the sides, the figure is recommenced. By performing the figure four times all the ladies regain their places, and then perform a *tour de valse.*

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61.

## LES PORTES—(THE GATES).

Four couples perform a *tour de valse,* then each couple takes from the circle another couple for a *vis-à-vis.* They all

form together a Quadrille of sixteen. The gentlemen advance and form a circle, facing outward. The ladies take hands and form a free chain, then pass under the arms of the gentlemen in winding about them, and at a signal by the foot on the floor, all the gentlemen take the ladies before them and perform a *tour de valse.*

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## 62.

## LE KALEIDOSCOPE.

The first four couples perform a *tour de valse,* then form as for a quadrille. The next four couples in order take positions behind the first four couples, each of the latter couples facing the same as the couple in front. At a signal from the leader the ladies of the inner couples cross right hands, move entirely round and turn into places by giving left hands to their partners ; at the same time the outer couples waltz half round to opposite places. At another signal the inner couples waltz entirely round and finish facing outward ; at the same time the outer couples *chassé croisé* and turn at corners with right hands, then *déchassé* and turn partners with left hands. *Valse générale* with *vis-à-vis.*

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## 63.

## L' "X" DES CAVALIERS—(THE X OF THE GENTLEMEN).

The first two couples perform a *tour de valse.* Each gentleman, still retaining the hand of his lady, takes with his left hand another lady. The two gentlemen with their ladies place themselves opposite each other. They forward and back; then the gentlemen advance without the ladies and take right arms crossed at the elbow, or simply give the right hand and make a complete turn ; then take left arms or present left hands in the same manner with their partners, and turn with them. The two gentlemen advance again and turn by the right arm or

L' "X" DES CAVALIERS.—(See Fig. 63, p. 142 )

hand; then turn by the left arm or hand the next lady at the right, and so on until each gentleman turns the four ladies and regains his place between the two ladies. They then commence a promenade around the room—one trio behind the other—when the partners of the ladies chosen take position at the right ends of the ranks upon which they find their ladies. At a signal the ladies on the left pass under the right arms of the gentlemen by whom they were chosen and meet their own partners. A *tour de valse* terminates the figure. Four couples may start in this. (See illustration, page 118.)

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64.

## L' "X" DU CAVALIER ET DE LA DAME—(THE X OF THE GENTLEMAN AND LADY).

The first couple perform a *tour de valse.* The gentleman selects two ladies, and the lady two gentlemen. The leader and his lady, with the ladies and gentlemen chosen, place themselves in front of each other. They all forward and back; then the leader and his lady approach (leaving the others in their places), and, taking each other by the right arm, crossed at the elbow, make a complete turn; after which the gentleman gives the left arm crossed in the same way with the lady whom he held by his right hand; his lady does the same with the gentleman whom she held by her right hand. The leader and lady meet again in the centre to make a turn by giving right arms; they then turn by left arm with the other lady and gentleman. They now place themselves in the same position as at the commencement; all six forward and back, forward again, and each gentleman dances with his *vis-à-vis* to her place.

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65.

## LA VALSE VACILLANTE—(THE FLEXUOUS VALSE).

Three couples perform a *tour de valse,* after which each gentleman selects another lady and each lady another gen-

tleman. They form as for a Quadrille in lines—three couples on each side. At a signal from the leader the first couple (which is at the end of one line) and the couple at the end diagonally opposite waltz around behind their opposite couples, pass in front of the centre couples, and finish each in the other couple's place. Afterward, the same figure for the other two end couples; then the two centre couples *demi-tour de valse* to exchange places. At a signal all forward and back; ladies' half chain and terminate with a *tour de valse.*

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66.

## LE MOULINET—(THE MILL).

Three couples perform a *tour de valse,* then each gentleman chooses a lady and each lady a gentleman. The gentlemen all place themselves *en moulinet,* and take left hands, giving their right to the ladies, while the latter give the left hand. The first, third and fifth couples waltz in the intermediate spaces, whilst the others walk slowly. At a signal the dancing couples stop, to allow the other three couples to perform the same figure. A *valse générale* terminates the figure.

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67.

## LE MOULINET CHANGEANT—(THE CHANGING MILL).

The first three couples commence, select new partners, and take position in the Moulinet, as in the preceding figure. At a signal from the leader the ladies each advance to the next gentleman, and, without leaving their order in the Moulinet, dance with him. At another signal they stop dancing and perform the Moulinet—then pass on to the next gentleman, and so on, until each gentleman regains his own lady, when they terminate the figure with a *valse générale.*

68.

## LE MOULINET CHANGÉ—(THE CHANGED MILL).

The first four or six couples perform a *tour de valse.* The gentlemen, retaining their partners' left hands, form *en moulinet* by giving left hands, and walk entirely around. At a signal, without dropping partners' hands, they exchange places (the ladies crossing hands in the centre), the gentlemen turning backward and placing their ladies in front. In this position they again walk entirely around. At another signal they change again (the gentleman turning forward) and again describe the circle *en moulinet,* terminating with a *valse générale.*

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69.

## LE MOULINET DES DAMES—(THE LADIES' MILL).

The first two couples perform a *tour de valse.* Each lady takes a gentleman, and each gentleman a lady. They all form a grand ring and turn to the left during eight measures. The ladies place themselves *en moulinet* by giving right hands; the gentlemen remain in their places. The ladies go entirely around and turn partners with left hands. They cross right hands again, and go once and a quarter round to the next gentleman, whom they turn with the left hand. They perform the figure in this manner until they regain the gentlemen with whom they commenced. They finish with a *tour de valse.*

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70.

## LE DOUBLE MOULINET—(THE DOUBLE MILL).

The first two couples perform a *tour de valse.* Each gentleman takes a lady, and each lady a gentleman. They all form a grand ring and turn to the left; each gentleman turns in his place, causing his lady to turn around him. The ladies

then form the Moulinet by crossing right hands ; and, as they move around, the gentlemen promenade in the contrary direction, until each one recovers his lady to give her the left hand, and take his place in the centre. The ladies go around in the opposite direction to that which the gentlemen now take. After having been twice in the centre and twice outside, the gentlemen take, with their right hands, the left hands of their ladies, and start off in a *valse.*

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## 71.

## LA CROIX ÉTENDUE—(THE EXTENDED CROSS).

Four couples perform a *tour de valse;* they then place themselves *en moulinet;* the gentlemen cross left hands and give right hands to partners. Each lady calls a gentleman, who gives her the left hand. These last gentlemen call other ladies, who place themselves *en rayon.* All the couples describe a circle, executing a *valse* together ; they then separate and regain their seats couple by couple.

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## 72.

## LE TRIANGLE CHANGEANT—(THE CHANGING TRIANGLE).

The first three couples perform a *tour de valse.* The gentlemen (retaining with the right hand their ladies' left) place themselves *en moulinet* by giving left hands. In this position they move round, and at a given signal the leading gentleman turns quickly, gives the left arm crossed at the elbow to the gentleman behind him, with whom he changes places and ladies. He performs the same movement with the next gentleman. When he reaches the third gentleman the second commences and executes the same figure. Counterpart for third gentleman. Finish with Waltz.

73.

## LES CHAÎNES À QUATRE—(THE CHAINS WITH FOUR).

The first four couples perform a *tour de valse* and place themselves in front of each other—two couples on one line, the other two opposite, as in a Quadrille in lines Each couple performs with the opposite couple a *demi-chaîne anglaise* (half right and left), then turn partners; after which each couple faces the couple on the same line, and performs with them a half right and left ; then turn partners. By performing the figure four times the dancers describe a square, and find themselves in their original places. Finish with waltz.

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74.

## LES CHAÎNES CROISÉES—(THE CROSSED CHAINS).

Four couples perform a *tour de valse;* they then place themselves as in the preceding figure. Each couple performs, with the opposite couple, a *chaîne anglaise* (right and left), after which each couple faces the couple on the same line, and performs with them a right and left ; then the leading couple performs with the couple diagonally opposite a half right and left ; same for the other two couples. Repeat the oblique *demi-chaînes* and terminate with a *valse générale.*

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75.

## LES CHAÎNES EN LIGNE—(THE CHAINS IN LINE).

The first four couples perform a *tour de valse.* Each gentleman selects a gentleman and each lady a lady. The gentlemen place themselves together in double file. The ladies place themselves before the gentlemen in the same way. At a given signal the two first gentlemen commence by the right hand a

flat chain with the two first ladies, and so on through, followed by the others—each giving right hand and left hand alternately. The two last gentlemen meet the two first ladies through the *chaîne*, and all terminate the figure by a *tour de valse.*

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76.

## LA CHAÎNE ANGLAISE—(THE ENGLISH CHAIN).

The first two couples perform a *tour de valse;* they then place themselves facing each other and make a *chaîne anglaise* (right and left) lengthened out. The two couples forward, and the gentlemen give to each other the left arm, crossed at the elbow, and make a rapid half turn to change ladies, then turn the ladies. The gentlemen cross left arms again, regain their own ladies and waltz to their places.

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77.

## LES CHAÎNES CONTINUES—(THE CONTINUOUS CHAINS).

The first four couples perform a *tour de valse.* Each gentleman chooses a lady and each lady a gentleman. The gentlemen place themselves in line and the ladies form a line opposite. The first gentleman on the left gives right hand to right hand of his lady, and turns entirely around with her. He gives left hand to left hand of next lady, whilst his lady does the same with the next gentleman. The gentleman and lady again meet and turn with right hands, and then turn with left hands the third lady and gentleman, and so on to the last couple. As soon as the leader and his lady reach the fourth couple, the second couple should start, so that there may be a continuous chain between the ladies and gentlemen. When all have regained their original places in line, they terminate the figure by a *tour de valse.*

78.

## LES CHAÎNES VARIÉES—(THE VARIED CHAINS).

The first four couples perform a *tour de valse;* they then place themselves in form of Quadrille. The first and second couples perform with the side couples, on their respective right, a *chaîne anglaise* (right and left), after which *demi-chaîne des dames* (half ladies' chain), which brings the ladies opposite their partners; all turn new partners. The figure is recommenced by the side couples leading to the right; third time, head couples lead to the right; fourth time, sides to the right, bringing all the ladies to original places. Terminate with *valse générale.*

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79.

## LES CAVALIERS ENSEMBLE—(THE GENTLEMEN TOGETHER).

The first two gentlemen choose each a gentleman to waltz with, and the two ladies each a lady to waltz with them. At a signal from the leader the four gentlemen stop and form a round, the ladies forming another round. Two ladies advance toward the round of the gentlemen, passing under the arms of the two other ladies, and entering into the round of the gentlemen, where they form a round reversed. Each gentleman waltzes with the lady before him to her place.

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80.

## LE ROND—(THE ROUND).

Three couples perform a *tour de valse.* Each gentleman selects another gentleman, each lady another lady. The ladies form a circle *dos-à-dos.* The gentlemen form a circle around the ladies and facing them. All turn once round to the left; once round to the right; then the gentlemen give

right hands to the ladies in front of them and left hands to the ladies on the left; all balance; turn ladies on the right with right hand; *valse générale.*

N. B.—As in all other figures, the changes are made when the leader gives the signals.

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## 81.

## LE ROND TROMPEUR—(THE DECEIVING CIRCLE).

The leader, after having performed a *tour de valse* with his lady, leaves her to bring forward three other ladies, whom he places, with his own, at certain distances apart, as in the four corners. He next chooses four gentlemen, and forms with them a ring within the square formed by the ladies. The five gentlemen turn rapidly until the leader claps his hands, when each gentleman turns round and dances with the lady facing him. The gentleman victim returns alone to his place.

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## 82.

## LES PETITS RONDS—(THE LITTLE ROUNDS).

The first three or four couples perform a *tour de valse.* Each gentleman selects a gentleman and each lady a lady. The gentlemen form two by two, one couple behind another; the ladies form in the same manner, but face in the contrary direction, so that the first two gentlemen face the first two ladies. The first two gentlemen perform with the first two ladies a *chaîne anglaise* (right and left), they then make a hands four round to the left, and, without stopping, the two gentlemen raise their arms so that the ladies may pass under. The two first gentlemen now face the two second ladies, and the two first ladies now face the two second gentlemen, with whom they repeat the entire figure. When the first two gentlemen have passed all the ladies they form the nucleus of a line, as in Fig. No. 52, called L'Arche; counterpart for the

first two ladies. The others continue the figure until all the gentlemen form a single line with all the ladies opposite. All forward and back in two lines during eight measures; forward a second time, when each gentleman performs a *tour de valse* with the lady before him.

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83.

## LE ROND BRISÉ—(THE BROKEN ROUND).

The first couple perform a *tour de valse.* The gentleman leaves his lady in the middle of the room and chooses two gentlemen, with whom he forms a round of three about the lady. The gentlemen turn rapidly to the left, and at a signal the lady selects one of the gentlemen to dance ; the two other gentlemen return to their seats. When the figure is performed among intimate friends the two gentlemen perform together a *tour de valse.*

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84.

## LES RONDS À TROIS—(THE ROUNDS OF THREE).

First couple perform a *tour de valse,* after which the gentleman brings forward two ladies and the lady two gentlemen. They form two rounds, of three persons each, who stand *vis-à-vis.* The two rounds turn rapidly. At a given signal the gentleman passes under the arms of the two ladies with whom he has just turned, and moves toward his own lady, who has just turned with her two gentlemen. Each of these gentlemen dances with the lady in front of him.

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85.

## LES RONDS À QUATRE—(THE ROUNDS OF FOUR).

The first two couples perform a *tour de valse.* Each gentleman selects another gentleman and each lady another lady.

The gentlemen form a round of four at one end of the room, and the ladies another at the other end. The two rounds turn to the left; then the leader and the gentleman he has chosen pass under the arms of the two other gentlemen, to meet the lady conductress and the lady she has chosen, who pass under in the same way. The two gentlemen and two ladies form a round and make a complete turn to the left. The gentlemen then raise their arms to give passage to the two ladies, and make another turn with the two other ladies, whilst the first two ladies perform the same with the other two gentlemen, thus making two rounds of four. The gentlemen raise their arms to allow the ladies to pass under; the first two gentlemen turn round, advance and form a line, which the other two gentlemen soon join. The ladies form a similar line. The four gentlemen form a round together again as at first; the ladies do the same. After a tour to the left they form in two lines—ladies on one side, gentlemen opposite; they then approach each other, each gentleman retakes his lady, and the figure terminates in a *valse générale.*

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86.

## LE ROND À L'ENVERS—(THE REVERSED ROUND).

The first three couples perform a *tour de valse.* The gentlemen place their ladies in line, the leading lady on the right. The gentlemen take hands and form a chain, the leading gentleman on the left. The leader passes to the left with the two other gentlemen, before the three ladies. Upon reaching the lady conductress they form a round about her and make a complete turn to the left; the leader then drops the hand of the gentleman at his left and passes to the lady in the centre, to form a round à l'envers (reversed) about her; that is, the gentlemen form in a circle round the lady with their backs toward her, and move round her in this manner. The leader again drops the hand of the gentleman on the left, to make a

circle in the ordinary way round the third lady. He then conducts the gentlemen in chain before the ladies, as at the commencement, passes behind them, and when the gentlemen arrive in front of their partners they lead off in a *valse.*

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87.

## LE GRAND ROND—(THE GRAND ROUND).

Four couples perform a *tour de valse.* Each gentleman selects a gentleman and each lady a lady. They form a circle, the gentlemen holding hands on one side and the ladies on the other. They turn to the left; then the leader (who holds his lady's left hand in his right) advances without quitting her, and cuts the circle in the middle, *i. e.*, between the last lady and last gentleman. He turns to the right with all the gentlemen, whilst his lady turns to the left with all the ladies. The leader and his lady, after having described a half circle reversed, meet and waltz together. The second gentleman takes the second lady, and so on until the chain is exhausted. This figure may be performed by as many couples as the dimensions of the room will admit.

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88.

## LE CERCLES—(THE CIRCLES).

Three or four couples *valse.* Each gentleman selects another gentleman and each lady another lady. They form two circles, one of ladies the other of gentlemen. At a signal (a stamp of the foot from the leader) the circles turn once round to the left; at another signal, once round to the right. The leader then moves toward the opposite part of the circle of gentlemen, drawing the others slowly with him—all taking care not to disengage hands—passes under the arms of two gentlemen at this point, still drawing the others with him, until all the gentlemen pass through, thus reversing the circle

of gentlemen. He then draws them along under the arms of two ladies, thus bringing the round of gentlemen within the round of ladies. At a signal each round moves to its own left; at another signal, to the right; at another signal, each gentleman dances with the lady in front of him.

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## 89.

## LES CERCLES JUMEAUX—(THE TWIN CIRCLES).

Four couples perform a *tour de valse.* Each gentleman selects a gentleman and each lady a lady. The gentlemen form a round, and the ladies another round opposite. The leading gentleman places himself in the round of the ladies, and the leading lady in that of the gentlemen. The two rounds turn rapidly to the left. At a signal the leading gentleman chooses a lady to dance with; the leading lady also chooses a gentleman, while the other gentlemen form themselves into line, and the ladies in another. The two lines approach each other, and each gentleman dances with his *vis-à-vis.* This, like the preceding figure, may be performed by as many couples as the dimensions of the room will admit.

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## 90.

## LA TRIPLE PASSE—(THE TRIPLE PASS).

Two couples perform a *tour de valse,* then form a round of four and turn to the left. At a given signal the leader and his lady drop the hands of the other couple and pass under their arms. The round is immediately reformed, and the other couple pass under the arms of the first couple in same manner. The first couple pass under again, and, without dropping hands, reform the round and turn to the left. They return to seats waltzing.

91.

## LES DAMES DOS-À-DOS—(THE LADIES BACK TO BACK).

The first four couples perform a *tour de valse*, they then join hands in a circle. The ladies take position back to back, facing outward; the gentlemen face the centre, give right hands to partners and left hands to ladies on the left. At a given signal they expand the circle, then close circle; expand circle again; and perform the Grand Chain. Finish with a *tour de valse.*

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92.

## L'ARBRE DU PREMIER MAI—(THE MAY POLE).

This figure requires a pole nine or ten feet in height, fitted into a box as a base with weights to prevent its falling over. Six ribbons, each about the length of the pole, are fastened at the top. Three couples start in a *tour de valse*, after which they form a circle round the May pole, each lady at the right of her partner. Each takes an end of a ribbon by placing a fore-finger through a loop—the lady her right fore-finger, the gentleman his left, and all face partners. At a signal from the leader, they all move round the May pole as they face, the ladies passing under the ribbons of their partners, and over those of the next gentlemen, and so on alternately under and over, intertwining the ribbons round the May pole, until the leader gives a signal to stop. They then all face the contrary direction. At a signal they all move round to unwind the ribbons. Terminate with a *valse générale.*

# *FINAL FIGURES.*

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93.

## LA POURSUITE—(THE PURSUIT).

Three or four couples perform a *tour de valse.* Each gentleman of the Cotillon has the right to go behind any of the dancing couples and substitute himself for the gentleman partner, clapping his hands first to warn them of the fact. This figure continues until each gentleman recovers his lady to conduct her to her place. In order to give animation to the figure, almost as soon as a gentleman seizes a lady he should be replaced by another.

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94.

## LES LANCIERS.

The first four couples perform a *tour de valse.* Each gentleman selects another lady, and each lady another gentleman. The eight couples then form two sets. The music of the *valse* ceases, and the first number of the Lancers is danced once through by the head couples, and afterwards by the sides; then the music changes again to the *valse,* the couples perform a half grand chain, and finish with a *tour de valse.* The *valse* is recommenced by the next four couples in order, who select other partners and form sets for the second number of the Lancers, which is executed once by the heads and once by the sides, finishing with half grand chain and the *tour de valse.* The third time the third figure is performed; fourth time, fourth figure. The fifth time all the couples rise, perform the *tour de valse* and form sets for the fifth number, which they perform four times, after which *valse générale.*

95.

## L'ALLÉE TOURNANTE—(THE WINDING ALLEY).

The first couple promenade, the other couples fall in behind in their order, each gentleman holding the hand of his lady. Two circles are formed, one within the other: the ladies, by themselves, forming the inner circle, the gentlemen the outer one. The leader starts with his lady and waltzes through the winding alley, formed by the two circles, until he reaches his place. He then exchanges places with his lady, *i. e.*, she takes his place in the gentlemen's circle, and he takes her place in the ladies' circle. The next couple then perform the same figure, and so on for all the others. They finish with a *valse générale.*

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96.

## LES DEUX LIGNES—(THE TWO LINES).

All the couples promenade round the room, as in the preceding figure. The leader forms with the other gentleman a single line ; the ladies form a line opposite. The first couple start waltzing, pass down behind the line of ladies, and still waltzing, pass between the two lines, and behind the ladies a second time ; they stop below the last couple, the gentleman goes on the side of the ladies, and the lady on the side of the gentlemen. Each couple executes successively the same figure. They finish with a *valse générale.*

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97.

## LA DAME À GAUCHE—(THE LADY TO THE LEFT).

All the couples form a grand ring and turn to the left (four measures) ; turn partners, each gentleman leaving his lady to the left (four measures). They all join hands again and turn to the left (four measures); all the gentlemen turn the ladies

on the right and place them to the left. The movement is continued till each gentleman meets his lady. This figure is designed for the Cotillon Mazurka.

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98.

## LE COLIMAÇON—(THE SNAIL).

All form a general round. They turn to the left, and at a signal the leader drops the hand of the lady on his left (the others still retaining hands), enters the circle and continues to move to the left, forming a *colimaçon* (snail), while the lady moves to the right, outside the circle. The leading gentleman and last lady each draw the others after them. When the chain is entirely coiled, and all are near each other, the leading gentleman passes under the arms of the last couple to get outside; all follow without dropping hands. The leader conducts the line in a serpentine course and finally reforms the general round. They terminate with a *valse générale.*

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99.

## LA RÉUNION DES COUPLES—(THE REUNION OF COUPLES).

The first couple make a short promenade, and then take the second couple to form a round of four. A half turn to the left is made, then the leader drops the hand of the second lady and turns to the left, drawing the others after him, to find the third couple, with whom a round of six is made. After the half turn to the left, the leader again drops the hand of the lady at his left to take the next couple, and so on until he has taken all the couples, when a *rond générale* is formed. They turn to the left (eight measures); then to the right (eight measures); all turn partners. They terminate with a *valse générale.*

100.

## LE GRAND MOULINET—(THE GRAND MILL).

This figure is executed by all the couples. They form as for a Quadrille. The gentlemen cross left hands, and give right hands to their ladies' left. They then move round until the leader claps his hands or stamps his foot, when each lady advances from one gentleman to another until they regain their own partners, with whom they perform a *tour de valse.*

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101.

## LE LABYRINTHE.

All form a grand ring and turn to the left. At a signal the leader drops the hand of the lady at his left, and continuing to turn to the left enters the circle, forming a *colimaçon* (see figure 98), while the lady moves to the right, outside the others. A circular space should be maintained in order to waltz freely. In this position the leading gentleman and lady commence waltzing, and follow the windings of the labyrinth formed by the *chaîne générale* coiled upon itself, until they arrive at the last couple, to take place in the coiled chain. As a new couple arrives it takes its place next the last arrived. When all have arrived a *valse générale* terminates.

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102.

## LE ROND FINAL—(THE FINAL ROUND).

All form a general round. The leader and his lady separate from the circle (which is immediately reconnected) and perform a *valse* in the midst. At a signal he stops, and his lady passes out of the circle. He chooses another lady, with whom he also dances within the circle. He passes out of the circle in his turn, and the lady chooses another gentleman, and so on for the others. When only two or three couples remain, all the couples join in the *valse.*

Paris, 19 *July*, 1865.

Monsieur et cher Confrère : J'ai l'honneur de vous informer que sur la proposition de notre collegue Mr. Renausy vous etes nommé Membre Correspondant de la Société Académique des Professeurs de Danse de Paris, Artistes du Théâtre Impérial de l'Opera. Votre nom paraitra comme les notre dans les publications futures de notre société.

Reçevez l'assurance de ma parfaite consideration.

F. G. BERTHIER,
*President et Chef de Bureau; Artiste et Régisseur de la Danse à l'Opera.*

Monsieur Wm. B. De Garmo,
*Professeur de Danse à New York.*

# *THE NORWEGIAN LANCERS.*

SET OF SIXTEEN.

* Represents a gentleman. ◎ Represents a lady

"Right Couples" are respectively Nos. 1 and 3.
"Left Couples" are respectively Nos. 2 and 4.
"Head Couples" are respectively Nos. 1 and 2.
"Side Couples" are respectively Nos. 3 and 4.

The music of the 1st, 2d, 3d and 5th numbers is the same as that for the ordinary Lancers. The music of the 4th number is different, being of a contra dance order. Any sprightly air, such as is usually played for Virginia Reel, will do.

## No. 1.—*Les Tiroirs.*

This number is almost identical with the first number of the ordinary Lancers of eight as now danced; except that four couples—double heads—commence the figure the first and second times, and four couples—double sides—commence the third and fourth times. In the Tiroir figure of this number (see Lancers, No. 1, p. 34) the first couples pass between the second; returning, second couples pass between the first, etc.

### No. 2.—*Les Lignes.*

This number also is almost identical with the second number of the ordinary Lancers of eight as now danced, except that four couples—double heads—commence the figure ; and when forming the two lines, first and second times, the "Right Couples" on the sides join the head couples at their respective right, while the "Left Couples" on the sides join the head couples at their respective left—the partners do not separate. Counterpart for the third and fourth times—double sides commencing the figure and the head couples joining the sides.

### No. 3.—*Le Moulinet.*

Measures.

EIGHT LADIES CROSS RIGHT HANDS* and *balancé sur place.*†—
At the same time all the gentlemen join hands in a circle, . . . . . 4

EIGHT LADIES CROSS LEFT HANDS, and at the same time the gentlemen raise their hands over the heads of the ladies, each gentleman taking care to keep at the left of his partner; the ladies disengage their left hands, and bend sufficiently to move out backward during the *ritardo* and pause in this part of the music, . . 2

Each lady places herself at the right of her partner, taking his right arm with her left hand, . . . . . 2

ALL PROMENADE.—In this form all move entirely round the set, gentlemen still retaining hands in a circle, all gliding with right foot in advance, . . . . . 8

The above is performed first and third times. For the second and fourth times, the following is performed :

GENTLEMEN CROSS RIGHT HANDS and *balancé sur place,* . . 4

GENTLEMEN CROSS LEFT HANDS and all salute partners (bow and courtesy), . . . . . 2

Each lady takes her partner's right arm with her left hand, 2

ALL PROMENADE *en Moulinet*‡ (the gentlemen still retaining left hands in the centre), . . . . . 8

* Each lady gives right hand to the lady diagonally opposite.

† See pp. 55, 65.

‡ *Moulinet.*—A mill, turnstile or capstan—crossing of hands.

No. 4.—*La Contredanse.*

Form as for contra dance, the set dividing into two parts, the dividing line being as shown in this diagram.

The couples at the right of the line form one set and the couples at the left, the other.

First, the two "first couples" face partners and each "first" lady moves backward from partner the proper distance for a contra dance—about six feet. The remaining three couples of each half of the double set take this as their guide. The fourth gentleman takes position at the left of first gentleman; the third gentleman takes position at the left of fourth gentleman, and the second gentleman takes position at the left of third gentleman. Each lady at the same time takes position directly opposite her partner, thus :

| | | | | | |
|---|---|---|---|---|---|
| 1st couple, | ◎ | * | * | ◎ | 2d couple. |
| 4th couple, | ◎ | * | * | ◎ | 3d couple. |
| 3d couple, | ◎ | * | * | ◎ | 4th couple. |
| 2d couple, | ◎ | * | * | ◎ | 1st couple. |

As soon as this formation is secured, the following figures are performed:

First couple turn with right hands* once round, then the

* Instead of turning by the hands in the part identical with a portion of Sir Roger, I have seen it done by linking the arms.

first gentleman turns successively each of the ladies with left hand,* alternately turning his partner with the right,* as in Sir Roger de Coverley or Virginia Reel. Counterpart for first lady.

As soon as the first couple finishes this figure at the foot of the set, the first gentleman takes his partner's left hand in his right, and the first couple raising their hands thus joined, move up on the side of the ladies, the ladies facing the moving couple and bowing their heads † sufficiently to clear the raised hands. The first couple then passes down on the side of the gentlemen in the same manner—the gentlemen facing the moving couple and bowing their heads † sufficiently to clear the raised hands—until the first or head couple reaches the foot and takes position as the last couple.‡

The couple now at the top being next in order, perform the same figures, and so on until all the couples do likewise and reach their original places in contra dance order. Then, all forward and back with hands joined in two lines, and turn partners to original places in quadrille form.

## No. 5.—*Les Lanciers.*

Introduction—Chords as usual.

Measures.

GRAND CHAIN DOUBLE.—The "right couples" advance one pace and perform the Grand Chain inside the set independently of the "left couples," who perform the Grand Chain at the same time on an outer circle, - 16

* Instead of turning by the hands in the part identical with a portion of Sir Roger, I have seen it done by linking the arms.

† Instead of bowing their heads to clear the hands of the moving couple, it is customary at British military stations, where I have seen this dance, for both lines to kneel and clap their hands to the time of the music.

‡ While the moving couple is passing up on the side of the ladies and down on the side of the gentlemen, the lady must keep inside, that is, between the lines of ladies and gentlemen; the gentleman taking the outside, and keeping to the left of his partner.

For the remainder of this number, first and second times, the set divides into two parts, thus:

The couples at the right of the line form one set and those at the left, the other.

| | |
|---|---|
| First Couple face outward (in the usual way), . . | 8 |
| Fourth couple fall in behind the first, . . . . | |
| Third couple fall in behind the fourth, . . . . . | |
| Second couple stand fast, . . . . . | |
| All Chassé Croisé *et balancé* (see p. 56), . . . | 4 |
| Déchassé (see p. 56), . . . . . | 4 |
| Countermarch, ladies to the right, gentlemen to the left (see foot note, Lancers, p. 36), . . . . . | 8 |
| All forward and back in two lines, . . . . . | 4 |
| Turn partners to places, . . . . . | 4 |
| Grand Chain Double, . . . . . | 16 |
| Second couple face outward, . . . . . | 8 |
| Third couple fall in behind the second, . . . . | |
| Fourth couple fall in behind the third, . . . . . | |
| First couple stand fast, . . . . . | |
| All Chassé Croise *et Déchassé*, . . . . . | 8 |
| Countermarch, . . . . . | 8 |
| All forward and back, . . . . . | 4 |
| Turn partners to places, . . . . . | 4 |
| Grand Chain Double, . . . . . | 16 |

For the remainder of this number, third and fourth times, the set divides thus :

The couples above the line form one set, and those below it form the other.

| | Measures. |
|---|---|
| THIRD COUPLE FACE OUTWARD, . . . . . | 8 |
| Second couple fall in behind the third, . . . | |
| First couple fall in behind the second, . . . . | |
| Fourth couple stand fast, . . . . . | |

The remaining figures as already explained.

Fourth and last time :

| | |
|---|---|
| FOURTH COUPLE FACE OUTWARD, . . . . . | 8 |
| First couple fall in behind the fourth, . . . | |
| Second couple fall in behind the first, . . . . | |
| Third couple stand fast, . . . . . | |

The remaining figures, as already explained, finishing with Grand Chain Double.

# *THE REDOWA-GLISSADE.*

INTRODUCED BY THE SOCIETY OF PROFESSORS OF DANCING, NEW YORK.

*Waltz or Galop Music.*

GENTLEMAN'S PART.

| | Measures. |
|---|---|
| REDOWA* (*Pas de basque*), commencing with left foot—turning, | 2 |
| GLISSADE,† sidewise to the left, | 1 |
| REDOWA, sidewise to the left, | 1 |
| REDOWA, commencing with right foot—turning, | 2 |
| GLISSADE, sidewise to the right, | 1 |
| REDOWA, sidewise to the right, | 1 |

Repeat *ad libitum.*

The lady takes the same step, but commences with right foot.

Sometimes the glissade (side movement) is doubled; that is, four glides (two glissades) are made to the same time (one measure of music), but it is usual to make but one glissade to one measure. And again, the Redowa movement may be continued for some time before doing the glissade or side movement. In other words, it is optional with the dancer, whether he adhere uniformly to the method, or use the side movement at will.

It is best to learn this dance in the full time of the music; yet, the great desideratum with some young ladies and gentle-

* Explanation of the Redowa, or *Pas de basque*, as applied in this dance:

| | |
|---|---|
| Glide left foot to second position (bending right knee)—*one*,<br>Glide or draw right foot to first position (knees straight)—*two*,<br>Raise left foot in second position, and leap upon it (bringing it up to the right foot, and displacing the latter)—*three*, | 1 |
| Glide right foot to second position (bending left knee)—*one*,<br>Glide or draw left foot to first position (knees straight)—*two*,<br>Raise right foot in second position, and leap upon it—*three*, | 1 |
| † Glissade—signifying two glissés or glides—that is, glide left foot sidewise to the left (second position), bending right knee—*one*,<br>Glide or draw right foot to first position, without turning (knees straight)—*two, three*, | 1 |

The glissade to the right is analogous to the preceding.

men is to acquire it in about "half time," that is, in half the speed of the music; in other words, to dance it very slowly and out of time, with a sort of swinging motion of the body and considerable jumping. In fact, some young ladies and gentlemen dance it without regard to the music or the number of steps, and practice with partners who cultivate their movement, and hence are unable to dance with those who conform to measure and number.

I cannot consider this latter manner of dancing commendable, but rather the newest of a periodical ebullition of extravagance, counterpart of the "Boston Dip," the "Grecian Bend," and the present "swell" fashion of doffing the hat after the lady has passed out of sight—all short lived and to be supplanted in a few years by something equally far fetched and unsubstitutive of the natural laws of grace and measure.

The Redowa-Glissade, when danced in not overcrowded rooms, in time to the music, is an exceedingly graceful dance; but when danced in a crowd and out of time, it is certainly disagreeable to the majority of dancers.

# *THE POLKA-BOHEMIAN.*

INTRODUCED BY THE SOCIETY OF PROFESSORS OF DANCING, NEW YORK.

## *Polka Music.*

GENTLEMAN'S PART.

| | Measures. |
|---|---|
| Heel and toe,* left foot, | 1 |
| Polka† (Chassé step), | 1 |
| Heel and toe, right foot, | 1 |
| Polka (Chassé step), | 1 |
| Two glissades‡ sidewise to the left, | 1 |
| Polka (*Chassé* step), turning, | 1 |
| Two glissades sidewise to the right, | 1 |
| Polka (*Chassé* step), turning, | 1 |
| | 8 |

The gentleman recommences every time with left foot, and the lady with right foot.

* "Heel and toe."—Place left heel (toe raised) to second position—*one;* place left toe (heel raised) in fifth position behind—*two*, . . . . . } 1

When placing the left heel and toe as described, there should be a slight action of the other knee. Counterpart when placing the right heel and toe.

† For full analysis of the Polka, see pp. 91, 92, 93, but take care not to hop.

‡ A Glissade signifies two glissés or glides. Two glissades signify four glides, as follows: Glide left foot sidewise to the left (second position) —bending right knee; glide or draw right foot to first position, without turning (knees straight). Repeat in the same direction, . . . . } 1

The glissades to the right are analogous to the preceding.

# *CONCLUSION.*

At the conclusion of the third edition of this volume, notwithstanding its mention in the preface, and that the general statements therein can remain, I deem it not inopportune to again answer the question of teachers in other cities—"What is fashionable in New York?"

In addition to the Redowa-Glissade and Polka-Bohemian, the Redowa, as analyzed on pages 99, 100, and the Waltz, as analyzed in Third Method, pages 110, 111, 112, are the most fashionable dances.

The Polka is occasionally danced at some of the most elegant parties. The Lancers remain on the orders of dancing of every grand ball. The "German" is still demanded by all the private classes I teach, and at many private gatherings it is the exclusive dance. The "Quadrille" yet remains in the dancing school, and is now and then danced in fashionable society. The "Norwegian Lancers" I procured abroad the past summer, and have introduced it to my classes this season. Time will decide its popularity.

The "Society of Professors of Dancing, New York," organized in January, 1879, consisting of gentlemen of acknowledged professional ability, who will undoubtedly bring into their association the leading teachers of the United States, as non-resident members, has for its principal objects, "advancement in the art of Dancing, and an identical method of instruction." This book is now in perfect accord with their deliberations and conclusions, and, therefore, virtually a text book. The purpose of the author is to make additions and alterations as occasion may require from year to year, in conformity with the judgment of the Society, in order that there may be perfect unanimity among all true teachers and patrons of the healthful and graceful Art of Dancing.

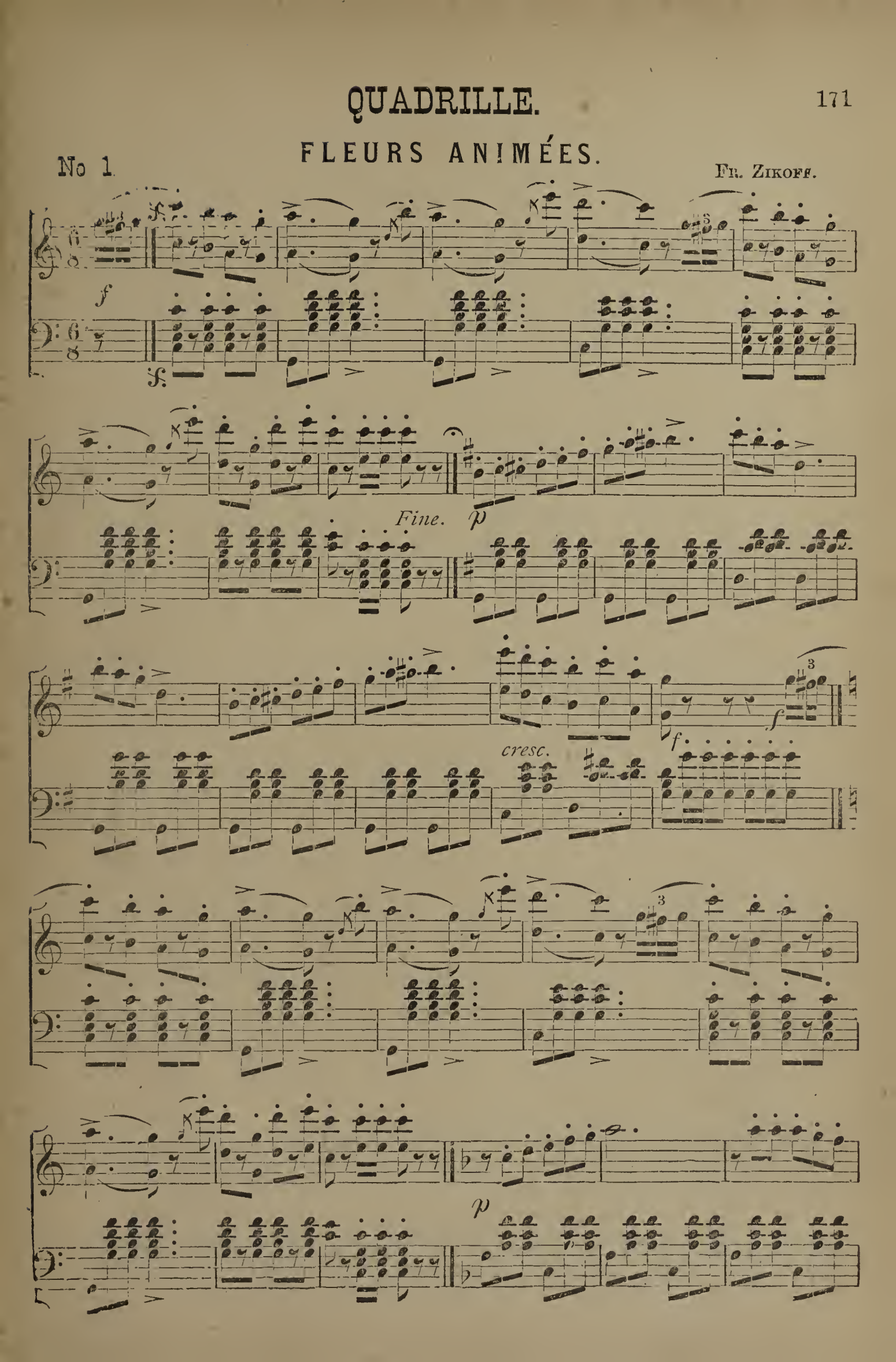
New York, *March*, 1879.

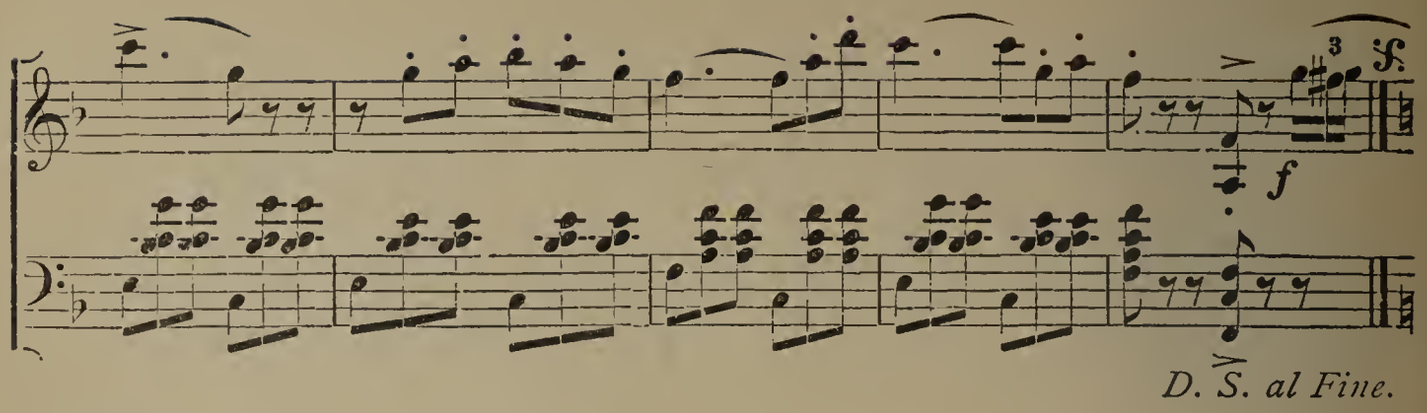
# QUADRILLE.

## FLEURS ANIMÉES.

No 1.

Fr. Zikoff.



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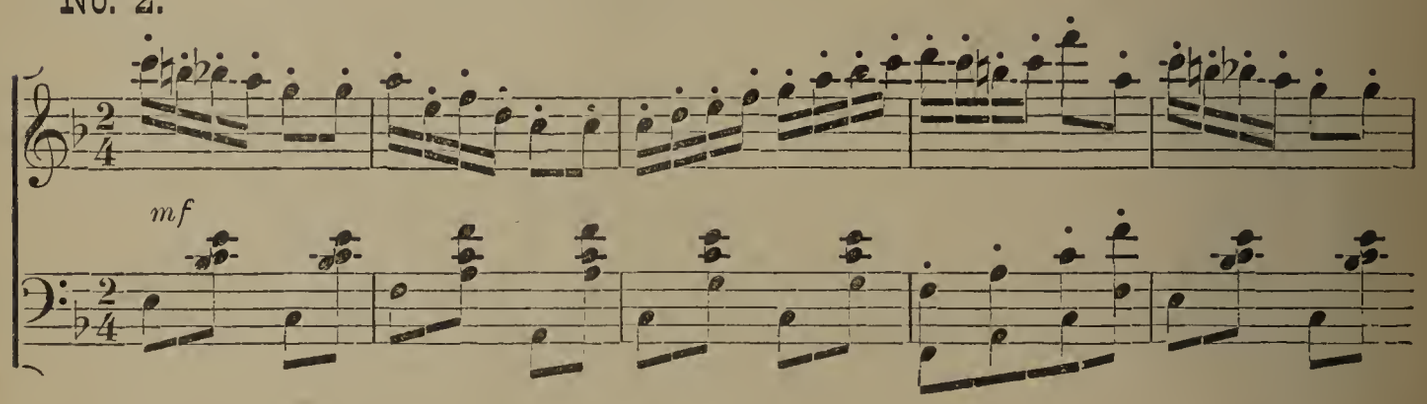


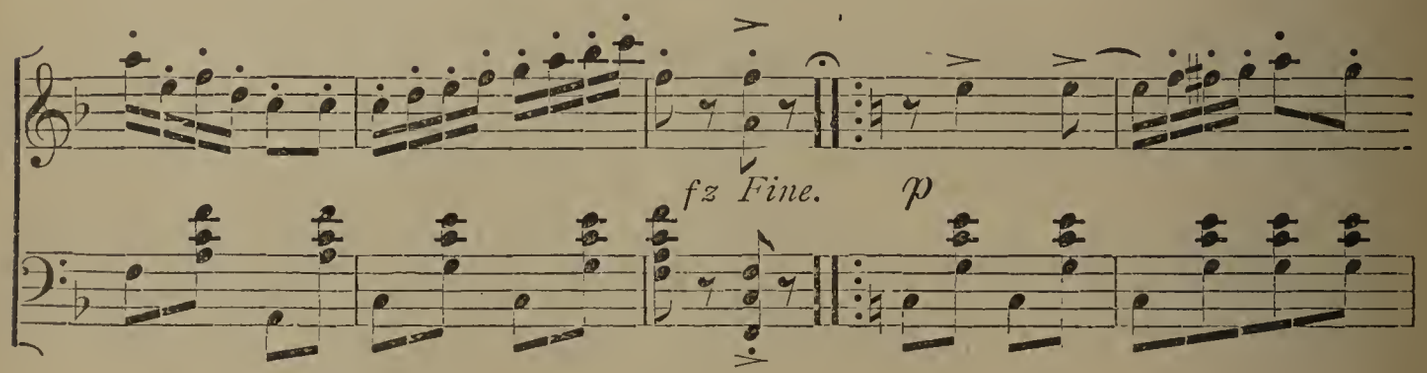


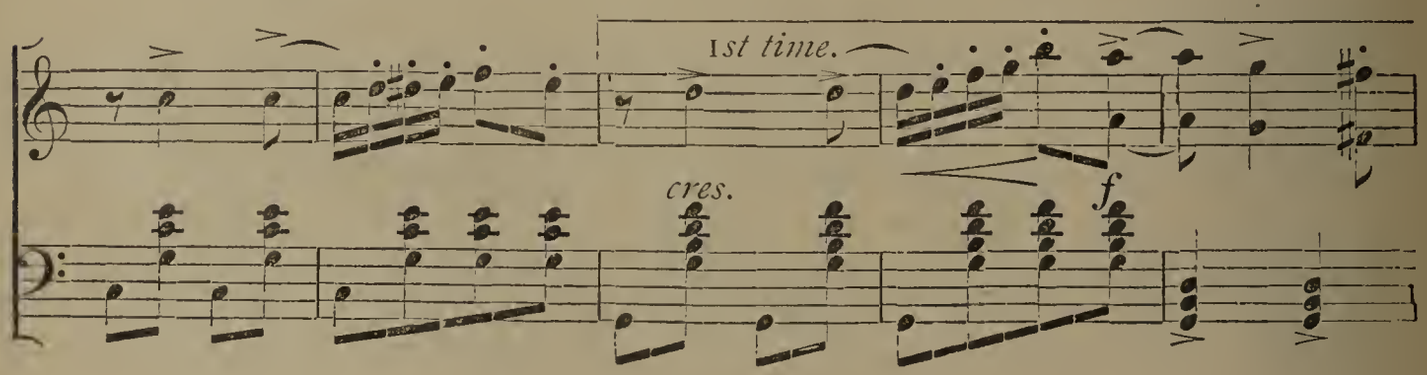


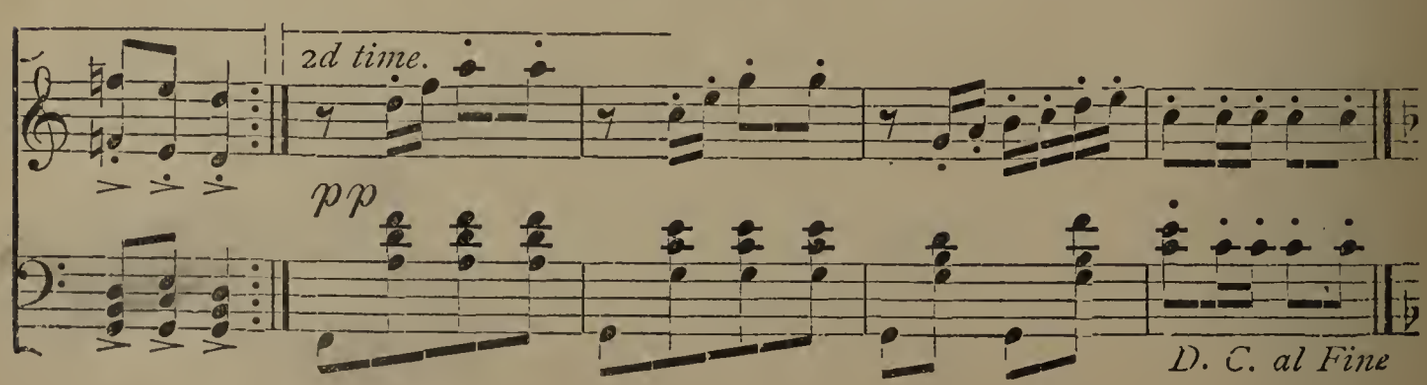

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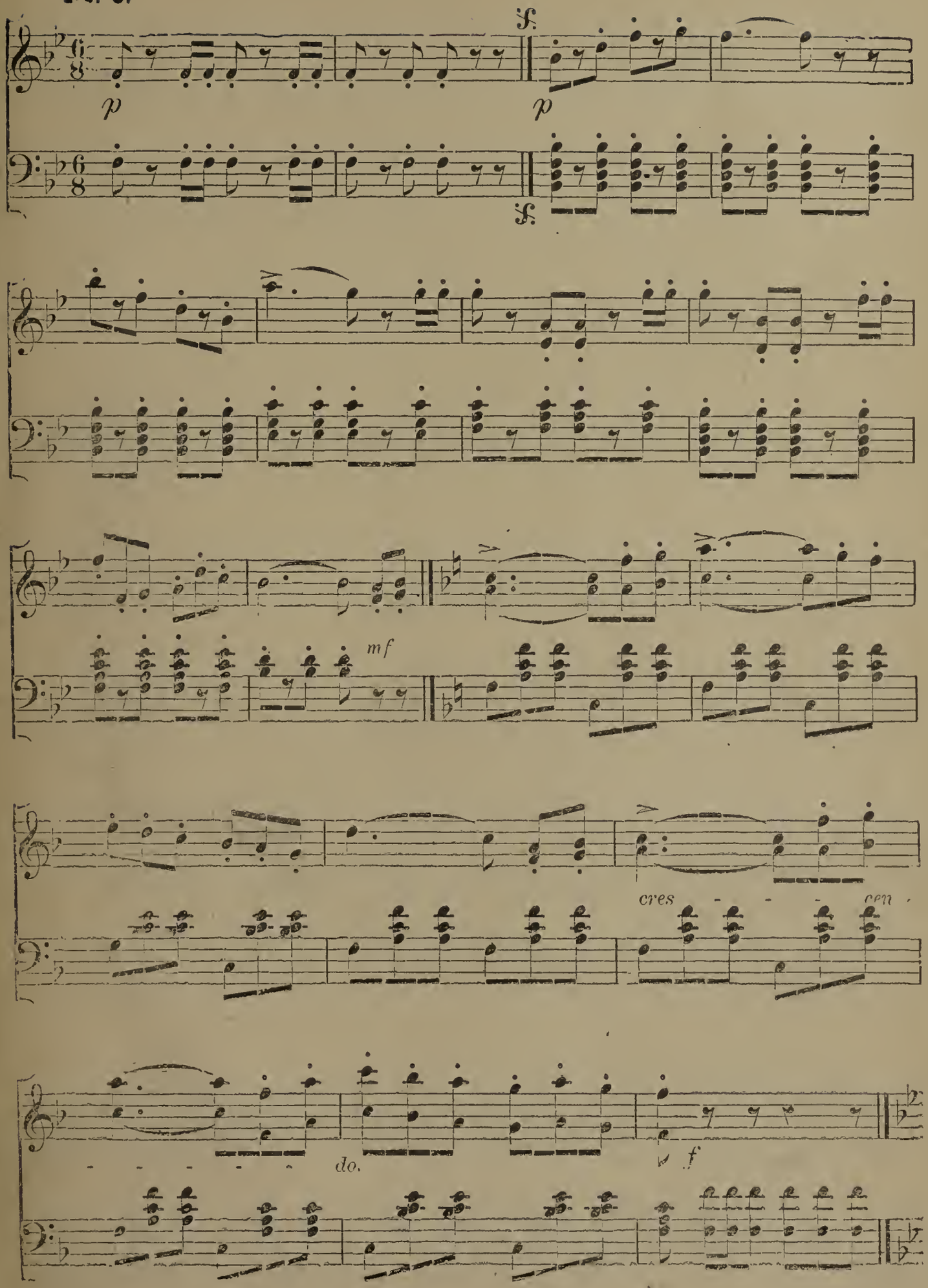

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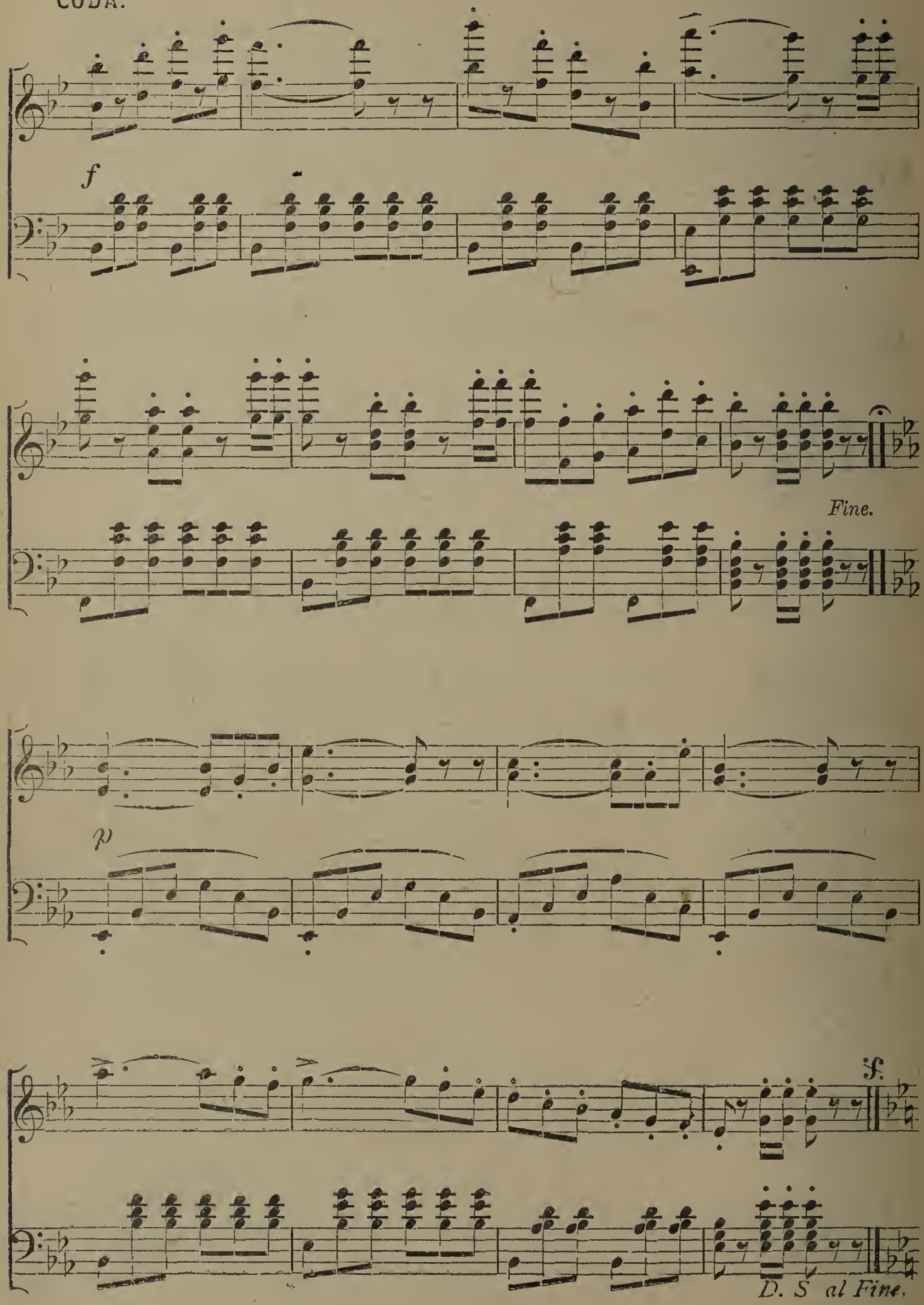

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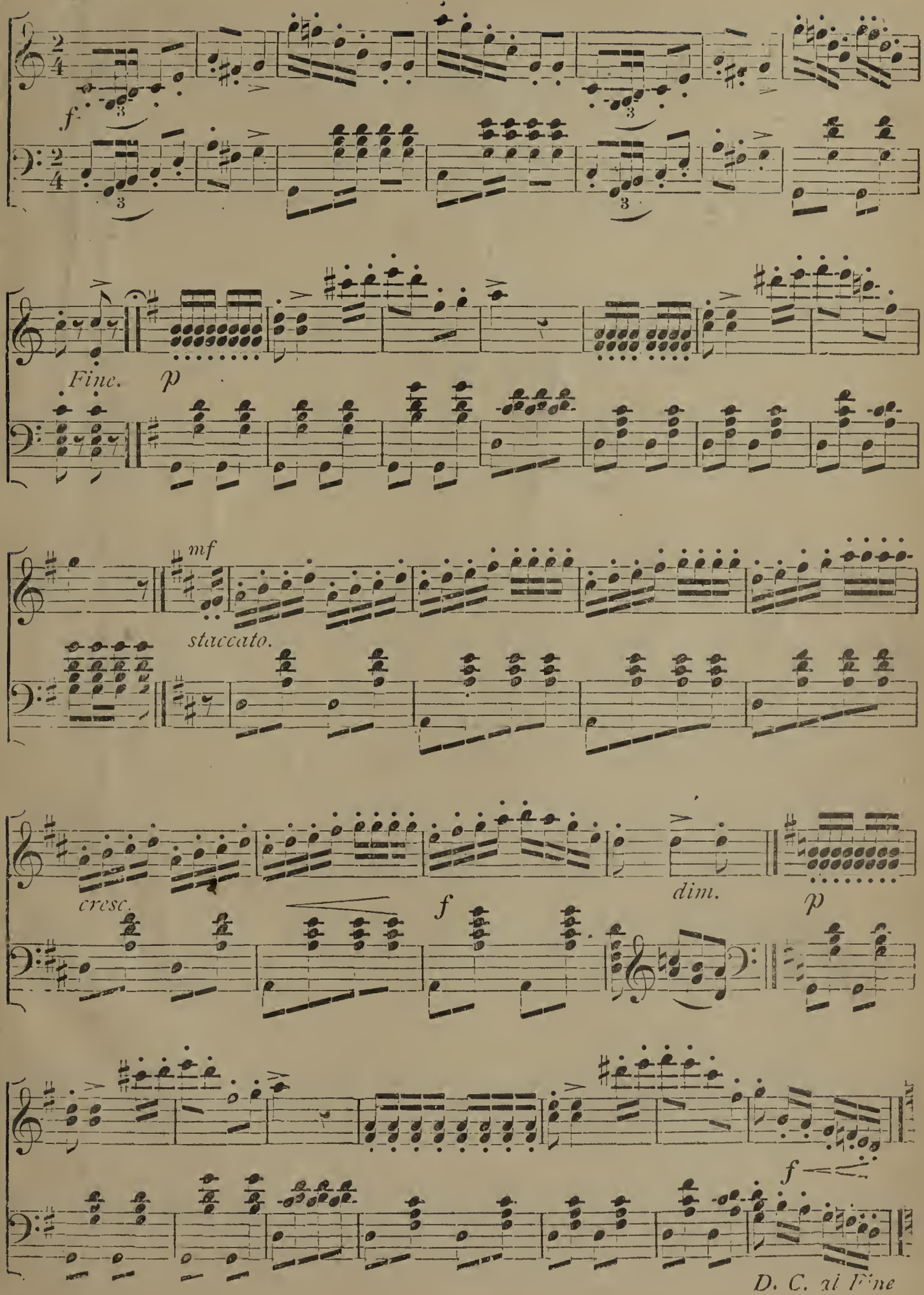

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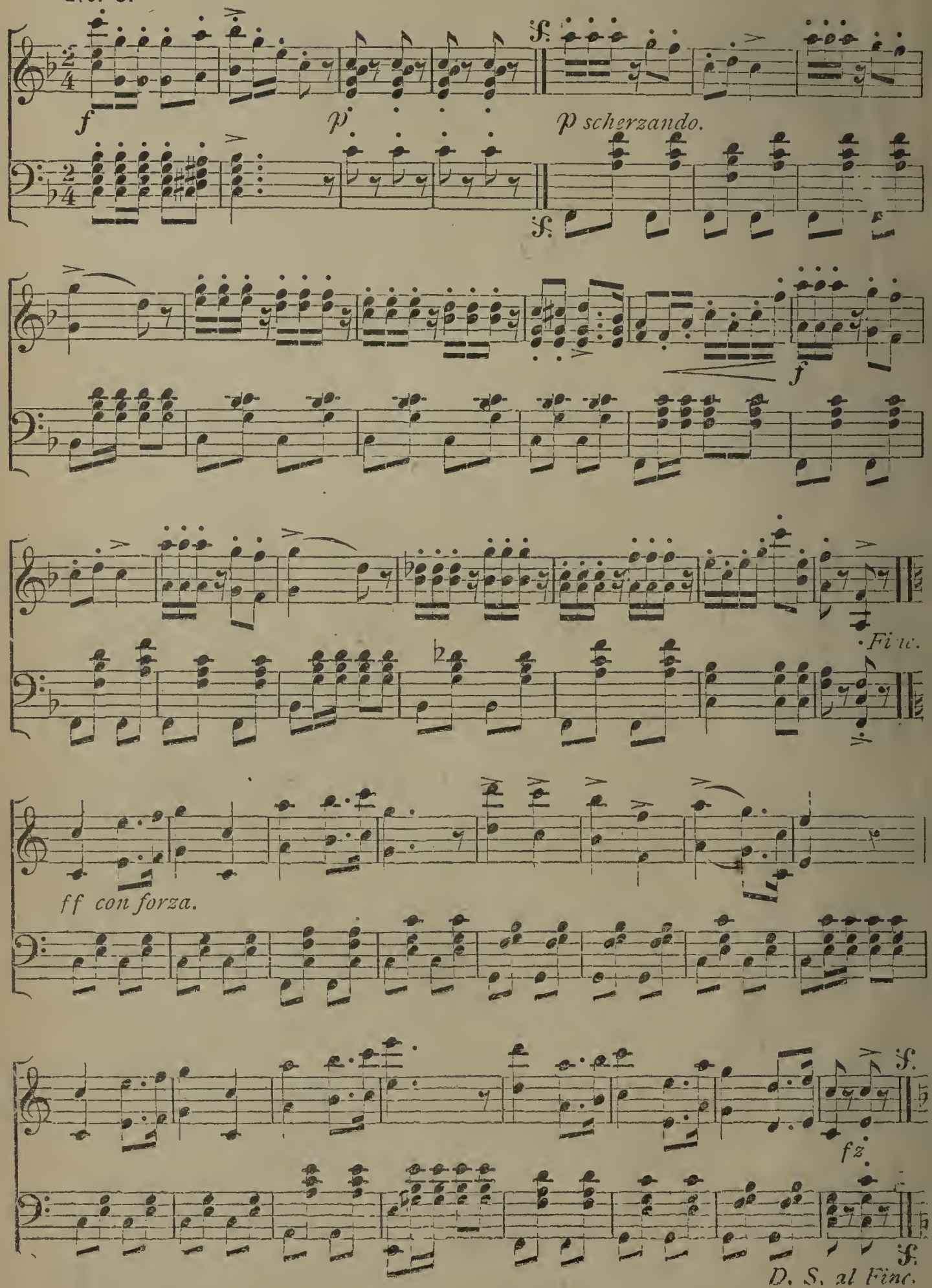
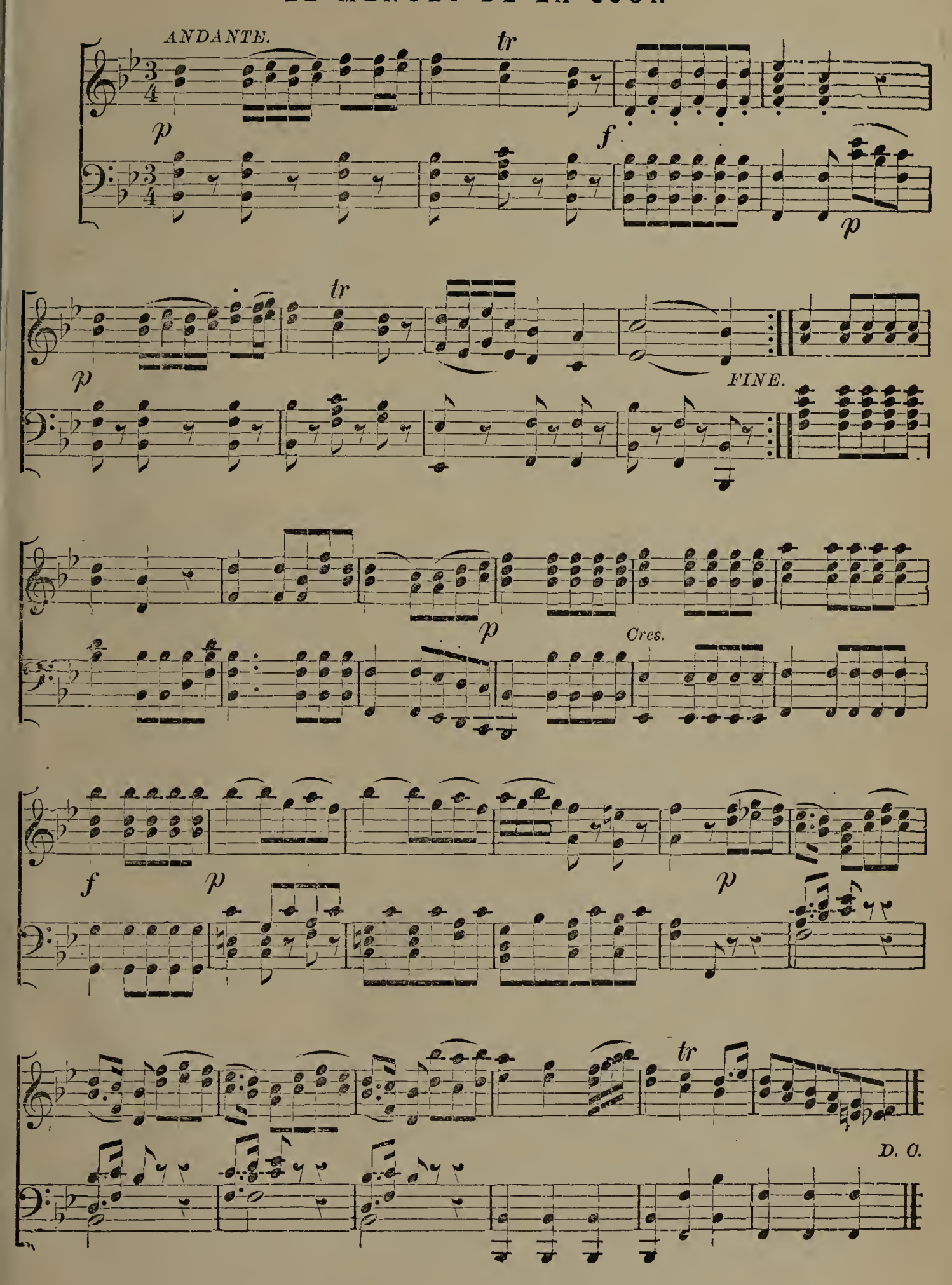


# LE MENUET DE LA COUR



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